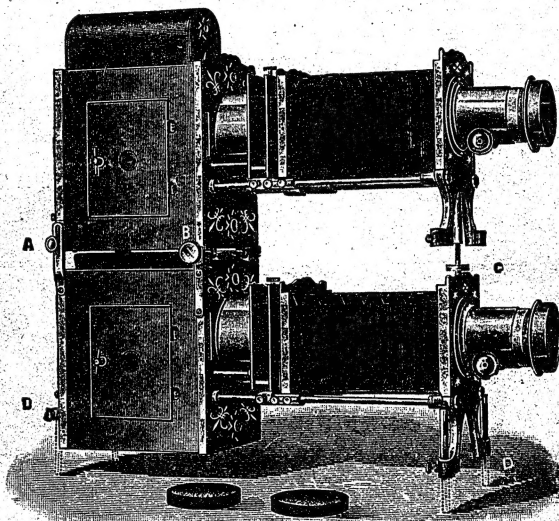


Stereopticons, Lantern Slides, Moving Picture Machines

For Index to LANTERNS, etc.,
see Index at Front of Catalogue

For Index to SLIDES, see
Index at Back of Catalogue



MOORE, BOND & CO.

104-110 Franklin Street
Corner of Washington




Chicago, Illinois

XXV EDITION

TERMS

Cash with order, or a deposit sufficient to cover express charges and balance C. O. D. Orders of \$5.00 or less should be accompanied by the cash. When full amount of cash is sent with order, the customer will save the charges made by the express company for collecting and returning the money, and discount of 2 per cent.

 When telegraphing deposit money with agent of express company by which goods are to be shipped, and have him wire us the order, stating amount of money deposited.

HOW TO SEND MONEY

Remittance can be made by Express Money Order, Post Office Money Order, Bank Draft (on Chicago or New York); or if cash is sent, by Registered Letter.

HOW TO SHIP

The SAFEST and most SATISFACTORY way of shipping is by express.

It is cheaper, but not as safe, to send small articles by mail. Orders so sent must be paid for in advance, and sufficient amount added to cover the postage. For mailing rates on slides, see page 251.

WE GUARANTEE

Our goods to be as represented, and should any error occur through defective material or inferior workmanship, advise us at once and it will be corrected.

Should you have friends living in the city, and will have them call on us, we will be pleased to show them the goods you anticipate purchasing.

ADVERTISING

For posters, see page 219. Blank Daters for posters 50c 1000. Admission Tickets free to purchasers of complete outfits.

Illustrated and Descriptive CATALOGUE and PRICE LIST

OF

Stereopticons

Lantern Slides

Moving Picture Machines

Accessories for Projection

MOORE, BOND & COMPANY

104 to 110 Franklin Street
(Cor. Washington)

CHICAGO

WE place our goods on their own merits and guarantee them to be as represented.

By our fair dealing and honest business methods we expect to retain the respect of our competitors and win the confidence of the public.

MOORE, BOND & COMPANY.

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NOTICE.

Omissions of page numbers will be found occasionally throughout the Catalogue. These were made for the purpose of providing space for future insertion of additional matter.

In ordering slides be sure to give number of slide and page, with title of set from which slide is selected.

See footnotes on Catalogue pages for special prices of slides.

Will it Pay?

xxx

THIS is the question that naturally rises when one anticipates embarking in a new enterprise. Ten years ago it was prophesied that the stereopticon, as an entertainer, would be less used in the future than it was at that time. This, however, was a mistake, for the demand has been increasing ever since and today it is used more for entertainments than ever before. When you add a moving picture machine to the stereopticon, you double its value.

No other class of entertainment has so large a field in which to work, and no other can be operated at so small an expense. There are public halls, schools, churches, fairs, lodges, and an endless number of different societies where exhibitions can be given.

Another profitable channel is street advertising. Live business men are always ready to patronize any attractive method of advertising, for which they are willing to pay a good price. Advertising slides for this work can be made with a kodak by any amateur, or the local photographer will make them at small expense. They should be interspersed with comic slides or local scenes, portraits of prominent people, or still better with moving pictures.

Churches and societies are usually glad of an opportunity to raise money for their own financial assistance, and for a share of the receipts will sell the tickets and distribute the advertising posters.

It is not necessary to prepare your own lecture or to be a public speaker. Printed lectures on almost all subjects can be obtained, which are to be read as the slides are thrown on the screen. In all our lectures, each paragraph has a number to correspond with the slide, so no mistake or delay can be made. Many of the most successful exhibitors have never spoken in public before.

Some give the entire entertainment alone. This can be done by memorizing the lecture and describing each slide as it is thrown on the screen.

For one with limited capital, the small towns offer a good field. These people have few opportunities to see an entertainment; they are easily pleased and are liberal patrons of anything in this line.

About fifty views with printed lecture is usually sufficient for an entertainment. A few comic slides, however, will please the juvenile part of the audience and add "spice" to the exhibition.

Moving pictures are still in their infancy, and as improvements are made will grow in favor with the public. The fact of being able to bring to our very door all the important events of the world *in actual life and motion*, is sufficient proof that this class of entertainment will never grow old.

The Victor III Talking Machine, with flat hard rubber records, as shown in another part of this catalogue, will be found a valuable addition to an entertainment. With a combined stereopticon and moving picture machine and one of these Grand Concert talking machines, you can reproduce, at your command, all that is beautiful to the eye and all that is pleasing to the ear.

In every locality there is an opening for a man with small capital, and if you will only let it be known that you are prepared to give this kind of an entertainment, you will have little difficulty in procuring engagements.

The labor is light, the employment pleasant; expenses are small and the profits large when well advertised.

There are a few who have gone into this business and made a failure. This can usually be traced to an inferior machine and a class of views of no interest to the public, or to the exhibitor himself, who lacks sufficient tact and energy to manage the business and who no doubt has made a failure of everything he has undertaken. "A business neglected, is a business failure." For a steady, industrious man there is a good living and a good profit.

We have had twenty years' experience as exhibitors and manufacturers, and are always ready to give any suggestions or information to

those who anticipate purchasing an outfit. Our dark room is provided with all kinds of lights used for projecting work, and is especially adapted for instruction and practice. Personal instructions are not necessary. By following the printed directions, anyone of ordinary intelligence can learn to operate the apparatus. Still, where convenient to do so, it would be time well spent to call on us, select your outfit, and receive personal instructions and practice under a competent operator.

Many who anticipate purchasing a lantern are at a loss to know what style of lantern to select or of whom to purchase it. We regret to state that there are many inferior lanterns and slides on the market—that from inferior goods, fine cuts can be made and cleverly worded descriptions given, that (with the low price usually quoted) "catch the unwary victim". From a cut you cannot tell the grade of material, class of workmanship or quality of lenses. We always have on hand a stock of second hand lanterns and point with pride to the fact that they are lanterns of *other* makes than our own. We usually get them in exchange from experienced exhibitors who have learned the difference between a poor instrument and a good one and who recognize and appreciate the superior quality of our lantern. Do not buy a lantern simply because it is cheap. Select what you think best adapted for your work even though it may cost a little more.

The first thing to decide in selecting a lantern, is whether you want a single one or a double dissolving lantern—the next question is the light—whether electric, oxy-hydrogen (calcium), acetylene, etc., and the last to consider is the slides or views. The latter can be rented if desired which will be found very convenient for those who are permanently located. We are the largest manufacturers of slides, stereopticons and supplies in this country—we occupy more space, employ more help than any other firm in our line and are therefore in position to furnish the best goods for the least money. Our goods must be seen to be appreciated.

Should you anticipate a visit to our city, we would be pleased to have your mail sent in our care and have you make our place your headquarters.

Setting Up and Operating a Lantern.

Care should be taken to have a good *firm* rest for the instrument, as the least shaking or movement of the lens is greatly magnified on the screen.

To obtain the best results, the lantern should be elevated as nearly on a level with the center of the screen as possible. When this is not convenient, tilt the lantern sufficiently so the light will be thrown on center of the curtain. If the instrument is tilted a good deal it would be well to tilt the screen to correspond. When using a short focus objective lens, the lantern is always placed near the screen and the nearer the screen, the less the lantern should be tilted. The same rule applies to placing the lantern on an angle with the screen it should be directly in front.

Place the lantern at proper distance from the screen to obtain the desired size picture, the greater the distance from the screen the larger the picture. Care should be taken to have the lenses clean, and if necessary to remove the glasses, be careful to replace them in the same order you found them.

Instructions for Single Lantern with Calcium Light.

Examine the tubes and blow pipe (light jet) to see that they are free from all obstructions. Place the lime pencil in the holder, so that in revolving it will keep at same distance from the tip of burner. When in proper position the lime should be from an eighth to a quarter of an inch from the tip, the distance varying according to the angle the tip is bent. If the lime is too close, the light will make great deal of noise, and if too far away, the light will not be so bright. After the lime is in position, place the burner in the lamp house, and by means of the rubber tubing, connect the burner with the tanks. Slowly open the hydrogen (black) tank and light at the tip. When the blaze is four or five inches above the lime, slowly turn on the oxygen (red) tank, until the blaze is nearly consumed. The hydrogen gas should always be slightly in excess, which will be indicated by little orange color around edge of the light. Adjust the amount of hydrogen and oxygen to obtain the best light with the least noise—place the burner so there is some light on the curtain—put slide carrier with a slide in the lantern—open or close bellows as the case may require, until an approximate focus is obtained—remove the

slide and proceed to “clear up” the field. To do this see cuts and instructions “How to get a good light on curtain”

After a clear field or good light on the curtain is obtained then replace the slide before the condensing lens and “make the picture sharp” by the thumb screw on the objective lens. Do not look directly at the light in the lantern, as it will “blind” the eyes, so you cannot tell when the picture is in perfect focus. You can look at the back of the lime, or in nearly all lanterns there is a colored glass on side of the lamp house through which you can see the light.

Instructions for Double Dissolving Lantern with Calcium Light.

A dissolving apparatus consists of two lanterns of same design, so arranged that a view from each lantern can be alternately thrown on the screen. As one view disappears, the other appears in the same place and without darkening the screen.

To set up dissolving lantern, proceed with each lantern same as instructions for “Single Lantern with Calcium Light”. After clear field is obtained and both lanterns are in focus, put a slide in each lantern and move the slide carriers a little to one side or the other to match the pictures *sideways*. Then tilt the top lantern up or drawn as the case may require to match the pictures *up and down*. The idea is to have both pictures cover the same place on the screen. Our “Leader” lantern is provided with special side and up and down adjusting screws which make registering the pictures very convenient. Great improvement will be found in using a slide carrier with a metal mat (see index for Improved Double Slide Carrier).

The Dissolving Key for Calcium Light.

By a simple device called a “dissolving key,” the light from one lantern is “turned” into the other. By this means one view gradually blends, or dissolves into the other—as one fades away the other gradually takes its place. Of dissolving keys there are two kinds, namely the *low pressure* and *high pressure*. The low pressure key can be used with two tanks or with one tank and saturator, while the high pressure key can be used *only* with two tanks.

A dissolving key should occasionally be taken apart, cleaned and oiled. The oil and dirt should be removed with tissue paper or something free from grit. Care should be used not to scratch or injure

the *plug* or *seal* when the dissolver is apart. Much time and skill is required to make a high pressure key and a scratch or little grit might cause the dissolver to leak, which would practically ruin it. Before the "plug" is put back in place, carefully wipe all the oil out of the *grooves* and see that the nipples are clear. Vaseline is better than oil for dissolving key.

Instructions for Using a Low Pressure Dissolving Key.

With low pressure key the amount of gas consumed is regulated by the valve at the tank and the gas therefore passes into the dissolver *only* as fast as it is consumed by the burners, *i. e.* the tank valve must occasionally be opened a little as the gas is consumed.

With the rubber tubes connect the blow pipe, or jet, of one lantern to *one* side of the dissolving key, and the other lantern to the *other* side of the dissolving key. The remaining two nipples of dissolving key should be connected with gas tanks—care should be taken to connect the *hydrogen* (black tank) with the nipple marked *H* and the *oxygen* with the nipple marked *O*. If not connected right the dissolver will not work. After limes have been placed in the burners and all connections with dissolver properly made, turn the lever or handle of dissolving key around *half* as far it will turn or until it stands directly over the two nipples connected with the tanks—then slowly open the *hydrogen* valve at the tank and light *both* burners—now turn lever of dissolving key from one side to the other and see that the set screws (in dissolving key) are so adjusted that only a *small* flame is left burning in the lantern that is turned off—when the lever is turned round far as it will go, it should strike against the end of one of these set screws, so the farther it is screwed in the larger will be the blaze. This small blaze of hydrogen is termed the "off flow" and its use is to light the mixed gas when the dissolving key is turned. With some dissolving keys the "off flow" is *not* controlled by lever striking against end of set screws but by thumb screws that are entirely independent of the lever.

After the flow of hydrogen on both burners is adjusted, turn the lever to one side and slowly turn on the oxygen. Before turning on the oxygen, there should be a blaze of hydrogen four or five inches above the lime. Regulate the amount of each gas until the best light with the least noise is obtained. See instruction under "Single Lantern with Calcium Light." Should the light "pop" or go out when turning

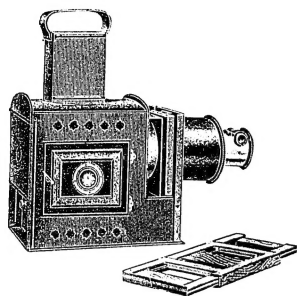
the lever, it is usually from lack of sufficient hydrogen. Always keep the hydrogen a little in excess of the oxygen, which can be seen by the yellow fringe or flame around the light.

Instructions for a High Pressure Dissolving Key.

A high pressure key is usually attached direct to the tanks and full pressure of the tanks is turned into the key. The gas for each burner is regulated by small valve *in the dissolving key*. It is more convenient to operate and by many is preferred to the low pressure key. The Eureka high pressure key (see index) made by us is acknowledged by experts to be superior to any other key on the market.

The end marked *O* is attached directly to the Oxygen tank while the other end is attached to the hydrogen by means of short piece of high pressure hose. As full pressure of the tanks is turned in a high pressure dissolving key, care should be taken to see that there is no leak in the connections. Oxygen is the more expensive gas and is odorless, therefore special attention should be given to these connections. After the dissolver is connected with the tanks, see that the small valves of dissolver are tightly closed and then open freely *both* tank valves. By means of the rubber tubes connect the burners with the nipples on the dissolving key, so that one tube from the oxygen side of the dissolver, and one tube from the hydrogen side go to the *same* burner.

After limes have been placed in the burners and all connections properly made, turn lever or handle of dissolving key half way around or until it stands perpendicular, then slowly open *both* valves of the dissolving key *on the hydrogen side* and light *both* burners. Now turn lever of dissolving key from one side to the other and adjust the set screws so as to leave only a small amount of hydrogen burning in the lantern *that is turned off*. This is termed the "off flow" and for more information regarding it see "Instructions for using a Low Pressure Dissolving Key." When the "off flow" on each lantern is adjusted turn the lever clear over to one side—have blaze of hydrogen four or five inches above the lime and then slowly turn on the oxygen from one of the small valves in the dissolving key. For more information regarding light, see instructions for "Single Lantern with Calcium Light."

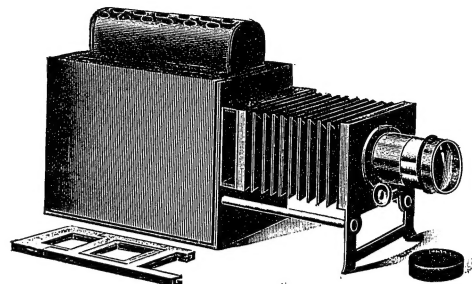


Oil Magic Lantern

Oil is the oldest and most convenient illuminant for projection, and this is one of the best oil lanterns on the market. It makes a picture in size about half the distance between lantern and curtain, or 6 feet at 12 feet from curtain. Body of lantern is made of Russia iron; condensing lenses are 4 inch; the objective lens has rack and pinion for fine adjustment; oil burner has three wicks and slide carrier in the double quick change, taking the full size standard slide. It is all packed in a good case, with handle for carrying.

Although we do not advocate the use of oil as an illuminant, however it will serve the purpose where it is not convenient to purchase a higher priced instrument. To anyone purchasing one of these lanterns from us, we will later on take it back as part pay towards purchase of a better lantern.

PRICE—Oil Magic Lantern\$12.00



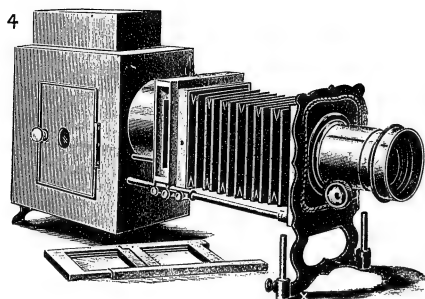
STANDARD LANTERN

This is a low-priced instrument and is specially intended for churches and lodges where it is not convenient to purchase a higher priced lantern. It is provided with extension bellows, $4\frac{1}{2}$ inch condensing lenses, and has lamp house of sufficient size to accommodate any light desired.

Although this is a remarkably good lantern for the price, however we would advise purchasing a higher grade instrument when it is possible to do so.

Price, Standard Single Lantern, with choice of $\frac{1}{4}$ or $\frac{1}{2}$ size special objective lens and double slide carrier as shown in cut.....\$13.75

The above price does not include the illuminant, and to it must be added price of light selected. For single lantern electric attachments, add \$9.00 for standard electric burner, standard rheostat No. 1, switch and 10 ft. No. 12 flexible wire. For calcium light add \$7.00 for calcium burner, 6 ft. rubber tubing and can $\frac{3}{8}$ limes. For cost of acetylene, gas mantle and other lights see price under proper heading.



The "Monarch" Lantern.

To meet the demands of the public for high grade but cheaper lantern, we are pleased to announce that we can now offer such an instrument.

Cheap in price, but not in quality.

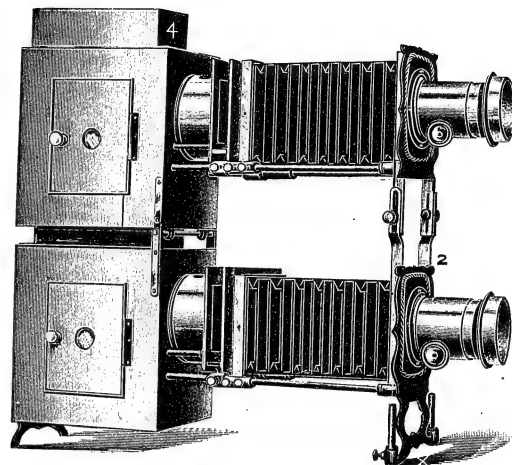
The lamp house is large, well ventilated and is made of high grade sheet metal specially finished to prevent rusting. When packing the lantern the extension or sliding top "4" can be removed and placed inside the lamp house with the objective lens. By doing this and closing the folding bellows-front the lantern will occupy no more than many other lanterns that have a much smaller lamp house.

CONDENSING LENSES.

The *condensing lenses* are $4\frac{1}{2}$ inches in diameter, mounted in ventilated spun brass nickel plated case. The extension front or folding bellows are of sufficient length so that either the short or long focus lens can be used.

OBJECTIVE LENS.

The *objective lens* is of good quality and has rack and pinion for accurate focusing. With each lantern is furnished at the same price either a short distance, medium or long distance lens. The short



The "Monarch" Dissolving Stereopticon.

distance lens will make a disc or field about half the distance from the curtain to the machine or a 9 foot field at 18 feet. The medium lens 3-10 the distance from the machine to the curtain or a 9 foot field at 30 feet. The long distance lens $\frac{1}{4}$ the distance from the curtain to the machine or a 9 foot field at 36 feet. When a full size slide is used the picture is usually about 1-10 smaller than the field. This is due to the mat around the picture being smaller than the slide. With any of these lenses the machine can be set any distance from the curtain according to the size of the picture desired. For a more detailed description of the lenses see index, special objective lenses.

THE CASTINGS.

The castings are made of the best malleable brass and therefore there is no danger of breaking while shipping. On other low-priced lanterns the castings are made of cast iron, which is easily broken. The lantern is strong, rigid and durable.

THE LIGHT.

The lamp house is large enough so any form of light can be used. With each lantern is furnished at the same price, any kind of light desired. A choice is given of electric arc, calcium or lime light, acetylene, mantle or a special made incandescent globe. For description of each light see index first part of catalogue.

THE CARRYING CASE.

This is a telescope canvas covered case provided with leather corners, strap and handle, described elsewhere as No. 2 carrying case. No. 1 carrying case in place of No. 2, \$4.50 additional.

Price. Monarch single lantern with either short distance, medium or long focus "special" objective lens, double slide carrier, a choice of standard electric, No. 2 calcium, calcium king, acetylene burners or special incandescent globe and canvas covered carrying case. **\$ 28.00**

This is known as "Monarch A" outfit.

If electricity is used on current of 110 volts or less, add \$5.00 to price for rheostat, 10 ft. wire and switch.

Price. Monarch double dissolving stereopticon with two "special" objective lenses, either short distance, medium or long focus, two double dissolving slide carriers, two burners and one dissolver, either electric, calcium or acetylene and a canvas covered carrying case. **\$ 50.00**

This is known as "Monarch B" outfit.

If electricity is used on current of 110 volts or less, add \$10.00 for two standard rheostats, 2 switches and 20 ft. of wire to connect rheostats, burners and switches.

REMARKS.

When ordering one of these lanterns or outfits do not forget to state the kind of burners and size of objective lens wanted.

For size of picture made with the short distance, medium and long focus "special" objective lenses, see description under cut of "Monarch Dissolving Stereopticon."

When using a weak light, use a short distance lens; for calcium or electric light, use medium or long focus lens. If a higher grade of objective lens is wanted, in place of a special lens, deduct \$4.50 for the single lantern or \$9.00 for the double lantern, then add price of the other lenses as quoted in catalog.

When ordering electric lamp or burner a rheostat or resistance coil is *not included*. To complete the outfit would require rheostat, switch and 10 feet of flexible cable. Furnished with the Monarch lantern at price quoted for electricity is the Standard Burner and Standard Rheostat No. 1. Any other burner or rheostat can be used by paying the difference in price. Description of these articles will be found elsewhere in the catalogue. When ordering lantern with electric attachments it would be well to include in the order some carbons. The ordinary electric carbons will not give good results with a lantern or moving picture machine. With standard rheostat use the half inch. For description, size and price of the best imported carbons, see index front part of catalog. We would also suggest that you see index for "Lead Wire," which you may need.

When ordering lantern for Calcium Light, add to your order can of $\frac{3}{8}$ limes and 6 ft. of rubber tubing. For Calcium Light two tanks of gas (oxygen and hydrogen) must be used, or a portable gas making outfit.

If the lantern is ordered with acetylene burner, an acetylene generator is *not included*.

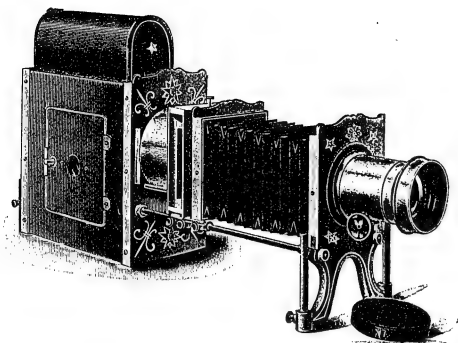
ADDITIONS TO THE MONARCH OUTFIT.

Special objective lens (either short distance, medium or long focus)	\$4.50
Calcium light dissolving key, low pressure	9.00
Electric dissolver	4.00
Acetylene dissolving key	4.50
Acetylene generator	6.00
Standard rheostat	4.00
Electric switch	.40
Fuse block	.25
Fuse wire per foot	.10
Flexible electric wire, No. 12, per foot	.10
Rubber tubing, per foot	.10
Limes, $\frac{3}{8}$, 1 dozen in can	1.00

Carbons—For size and price, see index.

Description of the above goods will be found in the catalogue. See index front part of catalogue.

The Monarch Lantern is so constructed that it can be conveniently combined with a moving picture machine. Considering the material, careful construction, size of lamp house and excellent finish, the Monarch lantern is the best medium priced lantern on the market.



THE LEADER LANTERN.

If you intend purchasing a lantern, do not buy until you read description of the Leader. Could you *see and compare* the Leader with all other lanterns, you would say "it certainly is the leader," for it has no equal.

THE LAMP HOUSE.

The lamp house is made of aluminum and thin rolled steel. Aluminum and gold are the only metals that will not tarnish or oxidize by exposure to the air. Being light, strong, rigid and free from tarnish, it is an ideal metal for a lantern. The thin rolled steel used as a part of the lamp house is enameled, both inside and out, so it cannot rust. This is not an enamel paint, but an enamel finish that is baked or burnt in the metal, same as the steel frame of a bicycle is finished. The front part of the lamp house, where the principal heat is, has a double wall with an air chamber between. This keeps the lamp house sufficiently cool, so it will not burn the hands, should the operator happen to touch it. The lamp house is large and roomy, thoroughly ventilated, and adapted for any kind of light. Beware of a small lamp house, especially for electric

light. A small lamp house gets very hot and only short carbons can be used. If you wish to use the light over an hour, it will be necessary to stop the entertainment while the carbons are being changed. Lamp house of the Leader lantern is large enough to use carbons of sufficient length to last two and a half hours.

Some people object to a large lamp house, because of the space it occupies. None of this space, however, is lost, as the lens, burners, etc., can all be packed *inside* the lamp house.

All parts of the lamp house are screwed and riveted together, which makes it rigid and strong. The post that supports the light can be used either center or right or left of center, and is, therefore, adapted for use of any burner or jet. The saddle that supports the post and light is provided with a long sleeve, so it will not bind on the sliding rod, and will also prevent the operator from accidentally pushing the light up against the condensing lens. The catch on outside of door has an indicator that always shows position of the hook. The oval top of lantern is in sliding groove and can be quickly taken off. When the lantern is in shipping order, this top is removed and reversed with the oval part inside the lamp house.

THE OBJECTIVE LENS.

The front of the lantern is so constructed that an objective lens of any size can be used—large barrel or small barrel, long focus or short focus. All objective lenses quoted with the Leader lantern are provided with thumb screw, rack and pinion for accurate focusing. The most popular lens used with the Leader lantern is the $\frac{1}{2}$ size large barrel best grade Bausch & Lomb.

CONDENSING LENSES.

Condensing lenses are two in number, plano-convex, $4\frac{1}{2}$ inches in diameter and are made of the best quality of French crystal glass. The lens cell for mounting is made of spun brass, nickel plated, highly polished and thoroughly ventilated. The mounting with lenses can be instantly removed for shipping or taken apart for cleaning.

VENTILATING AIR CHAMBER.

The lens holder is so constructed that there is free circulation of air between the condensing lenses. The lens cell or mounting is placed *outside* of the lamp house, so there is circulation of air *between* the light and condensing lens. There is, therefore, circulation of air on all four

sides of the condensing lenses. This accomplishes three things: First, greatly increases the life of the condensing lens; second, prevents the condensing lens from steaming up or "sweating" in cold weather, and, third, permits the slide to stand longer before the light without danger of breaking. The slide when in position for projecting is very near the condensing lens and will be influenced by the heat from the lens. We do not claim that a lens or a slide will never break in the Leader lantern, but we do claim that breakage has been greatly reduced.

SLIDE CARRIER HOLDER.

When using unmounted slides it is necessary to use a slide carrier, which remains stationary in the lantern, while the slides are being changed. As the least movement of the slide holder is magnified on the screen, it is essential that the slide holder be firm and rigid. The usual means provided to accomplish this is by a spring. This serves the purpose while the spring is new, but the constant heating and cooling takes the tension out and it is then of little value. With the Leader lantern, in addition to the springs, there are two thumb screws, which hold the slide carrier as firmly in position as though it was part of the casting.

The slide carrier holder is so constructed that from the lantern, by means of a pencil or hatpin, anything in the picture can be pointed out on the curtain. This will be found a great convenience for those who stand by the lantern while describing the pictures.

THE BELLows.

The folding bellows are made of a material that is a great improvement on leather. The objection to leather is that it gets dry and cracks in the folds; when left folded for some time it will stick and peel off, and when very warm it gives off an unpleasant odor. To preserve it from cracking and sticking it must be frequently oiled, which makes it difficult to keep clean. The material used in manufacturing the bellows for the Leader lantern will not crack or stick and is odorless. Should you want to clean the bellows, wipe them off with a damp cloth and they will be bright and fresh as new.

QUICK ADJUSTMENT.

There are two adjusting posts in the front and two in the rear of the "Leader." By means of these the lantern can be quickly and accurately tilted at either end, throwing the light up or down, as the case

may require. Frequently when the lantern is set up the table or floor is not level and the picture is not square on the curtain. With the Leader lantern all that is necessary is to tilt the lantern to one side, until the picture is straight and square with the curtain, and then make the side posts firm with the set screws. With other lanterns, even though they are attached to a tilting board, it is necessary to use blocks and wedges to "square up" the picture on the curtain. A tilting board consists of two boards hinged at one end and provided at the other end with large thumb screws or some other device for raising the front end of the lantern. There are, however, no means of tilting the entire board to "square up" the picture on the curtain. For a lantern a tilting board is not necessary, as you must have a table or stand to set the machine on, even though a tilting board is used. It adds expense and weight to an outfit, and is inconvenient to carry. With a Leader lantern it is not necessary to prop it up with blocks or books or wedges, or to use a tilting board. The four posts give quick and accurate adjustment and the lantern always stands square, level and rigid.

WEIGHT AND SIZE.

Weight of the Leader lantern without lenses is about eight pounds. Size, when packed, ready for shipment, is 10½ inches high, 7 inches wide and 17 inches long. The top or extension part of the lamp house can be quickly removed and with the objective lens packed inside the main part of the lamp house. There is no lantern of the same size, when in use, that is so compact for shipment and so light in weight.

POINTS OF SUPERIORITY.

The "Leader" has many improvements or points of advantage over any other lantern.

Many claim their lantern is "the best lantern made," but do not tell you why. We claim the "Leader" *leads them all*, and we will tell you why.

First—Lighter and stronger, being made of aluminum and sheet steel, and all parts screwed or riveted together, making it light and rigid.

Second—The "adapter" for objective lens, by which either a large or small barrel lens can be attached.

Third—Ventilating air chamber, between the light and condensing lens.

Fourth—Less danger of breaking the slides by heat.

Fifth—Raising or tilting either the front or rear end of the lantern for adjusting the light on the screen.

Sixth—A set screw, in place of a spring, for holding the slide carrier firmly in position.

Seventh—The lamp house, both inside and out, is enameled and baked to a hard finish. This not only gives fine finish, but prevents rusting.

Eighth—The bellows are made of new material which does not stick, crack nor wear rough like leather. When wiped off with a damp cloth, it always looks bright and new.

Ninth—The slide carrier holder is so constructed that from the machine anything in the picture can be pointed out on the curtain.

Tenth—Style and appearance. The attractive outline of the "Leader"—the satin finished aluminum frame, the highly polished nickel plated trimmings, the dark finish of part of the lamp house, and the rich maroon color of the bellows—gives this lantern a style and appearance superior to any other on the market.

REMARKS.

Any size or any focus lens can be used with the Leader lantern. The half size is the one most in general use, and it is for this reason we selected it in price quoted, simply as an illustration. If any other size or focus lens is desired, add or deduct the difference in price of the lenses. The same might be said of the light. We would not, however, advise using a cheaper lens or poorer light on so good a lantern as the Leader.

The $\frac{1}{2}$ size objective lens quoted with Leader B is the best Bausch & Lomb large barrel objective, bearing their name and serial number. By removing the back combination two different size pictures can be made without changing position of the machine. Some of these points of superiority, to the amateur, may seem like little things, but it is the "little things that make perfection"—and it is perfection that has made the Leader lantern "the leader."

GUARANTEE.

We guarantee the Leader to be as represented. Send \$10.00 deposit with order as guarantee of good faith and, when requested, we will ship the lantern subject to examination in the express office before paying

the balance. If the lantern is not found as represented, the deposit will be refunded upon return of the lantern.

Price: Single Leader and Calcium Light, consisting of the Leader single lantern, with $\frac{1}{2}$ size genuine Bausch & Lomb objective lens, $4\frac{1}{2}$ -inch best condensing lens, No. 2 inner tube calcium jet with mechanical lime turner and lime adjuster, three feet of rubber tubing, double slide carrier, and No. 1, style A, carrying case.....\$48.00
This is known as "Leader B."

Price: Single Leader and Electric Light, consisting of the Leader single lantern, with $\frac{1}{2}$ size genuine Bausch & Lomb objective lens, $4\frac{1}{2}$ -inch best condensing lens, Monarch electric burner, No. 1 wonder rheostat, electric switch, —10 feet flexible No. 12 lamp cord to connect rheostat, lamp and switch—double slide carrier and No. 1, style A, carrying case.....\$56.00
This is known as "Leader B for Electric Light."

"LEADER" LIGHT SHIELD.

This is a new device for shutting off light from rear of lantern.

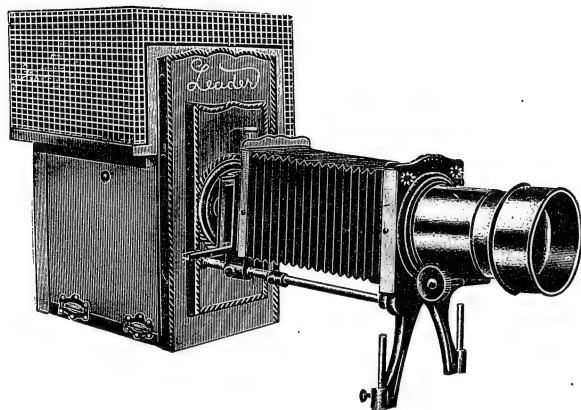
Made of enameled sheet steel, and easily attached to our Leader lamp house by means of thumb screws.

Gives ample room for operating, provides additional ventilation, and folds flat for shipping.

Price, Leader Lamp Shield, with thumb screws.....\$2.00

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.



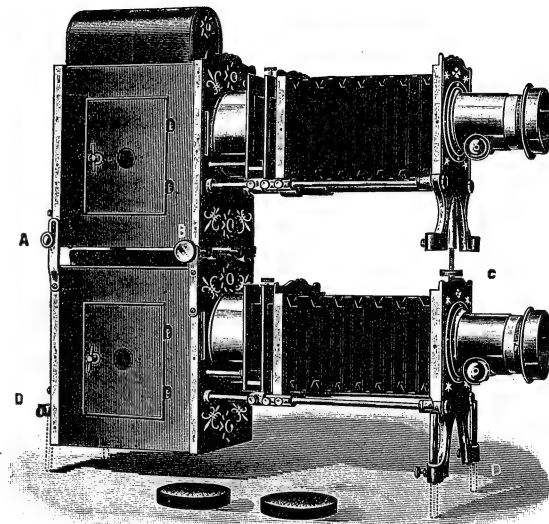
THE JUMBO LEADER LANTERN.

This form of the Leader lantern is designed to meet the requirements of a high-grade instrument, using a long focused lens and large amount of current.

It is especially adapted for street advertising, park use, election returns or any heavy work. It can also be used equally as well as any other lantern for lighter work.

The above cut shows the Jumbo Leader with a large barrel 4-4 objective lens. A lens of any size barrel or any focus can be used. The lamp house is part of the electric burner, and for description of both see Jumbo Electric Lamp.

Price, Jumbo Leader Lantern, without rheostat or objective lens \$65.00
To the above add price of lens or rheostat desired.



THE "LEADER" STEREOPTICON.

(See description of single "Leader" Lantern. The Dotted lines and set Screws "D" show how either end of the Lantern may be elevated or "tilted.")

This consists of two "Leader" Lanterns mounted and arranged for dissolving views. All the castings being made of aluminum and all the parts being screwed together make the lantern very light, strong and rigid.

The sliding rods, the spun brass lens mounting, and all the brass trimmings are nickel plated and highly polished. The aluminum is given what is termed the "satin" finish, a new, beautiful, rich finish that will never tarnish and never grow old. The thin rolled sheet steel used in partial construction of the lamp house, has a Russian black finish. The

bellows are of a rich maroon color and the projecting lenses are finished in the natural brass, highly polished and lacquered. This combination of color and finish, the decorating on the aluminum castings and the general appearance of the stereopticon, is not only artistic and pleasing, but gives the impression of lightness, strength and durability. See description of single "Leader" lantern.

The "Leader" Stereopticon (double dissolving lantern) consists of two complete lanterns that, when desired, can be made into two separate lanterns. This cannot be said of all double lanterns, for the top lantern of many makes is not supplied with the necessary supports and adjustments, so it can be used independent of the lower lantern.

An important point in a double lantern is that the top lantern should be firm and rigid. With the Leader dissolving stereopticon the top lantern is supported at either end and in the center. There are two thumb set screws at *each* end of the lantern which, when tightened, bind the two lanterns rigidly together. In other dissolving stereopticons, the top lantern is supported *only* in *two* places—usually the front and center but they are *not* provided with set screws at *both* ends.

REGISTERING THE FIELDS OR SLIDES.

In a double dissolving lantern the fields or pictures from each projecting lens should be the same size and cover the same space on the curtain. A new device of our own is provided by which this is quickly and accurately accomplished.

In order to accurately register the fields there must be a side adjustment as well as a tilting or "up and down" adjustment.

The side adjustment is usually accomplished by moving the slide carriers from side to side and the "up and down" adjustment by tilting the top lantern. The Leader double lantern is not only provided with these adjustments, but with a special side adjusting screw B and "up and down" adjusting screw C. By means of these screws a quick and more accurate register of the field can be obtained, than is possible by the old way. In shipping a double lantern they frequently get sprung or twisted a little so they are not in perfect lineament. By means of side adjustment screw B this defect can be quickly remedied.

When a lantern is set up the bellows is drawn out far enough to obtain an *approximate* focus, but to obtain an *accurate* focus, the

thumb screw on the objective lens is used. An accurate focus could probably be obtained without using the thumb screw on the objective lens, but it would require much more time and would be very inconvenient. Now, the adjusting screws, B and C, on the double leader lantern, serve the same purpose and accomplish the same result that the thumb screw does on the objective lens; that is, they give an accurate (and quick) registration of the two fields.

TILTING SCREWS FOR SLIDE CARRIER.

Every operator using a double lantern knows the trouble he has to get the lower lines of the two fields parallel to each other. In the top lantern at bottom of the slide carrier is a thumb screw by means of which the slide carrier can be tilted so as to bring the lines of the top picture parallel with those of the lower lantern. Only those who have used a double lantern can appreciate the value of this device.

The material used in the construction of the Leader lantern, the high grade workmanship, the style, the finish, convenience of operating and the many points of superiority all combine to make it "The Leader."

FOR CALCIUM LIGHT.

Price: Leader double dissolving lantern, two improved slide carriers, two No. 3 inner tube calcium jets, low pressure dissolving key, 18 feet rubber tubing, two ½ size best Bausch and Lomb large barrel objective lenses with No. 1 carrying case, \$120.00.

This is known as Double Leader No. 1.

If a high pressure key is desired in place of the low pressure key, add \$20.00 to above price.

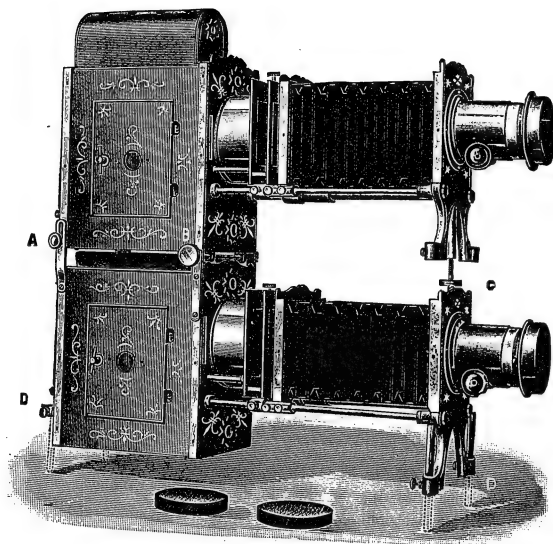
FOR ELECTRIC LIGHT.

Price: Leader double dissolving lantern, two improved slide carriers, two Monarch electric burners, electric dissolver, two ½ size best Bausch and Lomb large barrel objective lenses, two No. 1 Wonder rheostats, two switches, one fuse block, 20 ft., flexible No. 12 lamp cord, and No. 1 carrying case, \$140.00.

This is known as Double Leader No. 2.

If a lantern is purchased for use on the road, 50 to 75 feet of lead wire should be ordered with the outfit. (See index under "Lead Wire.")

The ½ size objective lens, and the No. 1 Wonder rheostats are the most popular for general use, and for this reason we select them in quoting the above prices. But any size or focus objective lens, or any rheostat can be used in place of those quoted by paying the difference in price.



LEADER LANTERN SPECIAL.

This is without question the best, most artistic and beautiful lantern made. The finest material and best workmanship is used in its construction.

The entire lamp house is made of aluminum and hand engraved. The main part or body has soft satin finish, while the engraving is highly polished. Gold and aluminum are the only metals that will not

tarnish, therefore this lantern will always retain its brilliancy. The body of lantern is set with the finest imported cut glass jewels, sapphires, rubies, emeralds and opals. When there is a light in the lantern, the brilliancy of these jewels gives a most pleasing effect. The "Leader Special" is not only the most beautiful lantern made but will give the best results that is possible to obtain with any lantern. Everybody will admire it and everybody will praise the high class work it does.

If you want something that will be the envy of your competitor, something that will ever be a source of satisfaction and something that will be a profitable investment, then buy a "Leader Special."

"Judicious advertising means success" and the "Leader Special" will be found a constant, faithful, living advertisement.

PRICE, Leader Special Single Lantern with $\frac{1}{2}$ size large mounting best grade Bausch & Lomb objective lens, $4\frac{1}{2}$ inch condensing lenses, double slide carrier, either monarch electric lamp or No. 3 calcium light burner and No. 1 carrying case \$ 95.00
This is known as "Leader C Special".

PRICE, Leader Special Dissolving Stereopticon with two $\frac{1}{2}$ size large mounting best grade Bausch & Lomb objective lenses, $4\frac{1}{2}$ inch condensing lenses, two improved double dissolving slide carriers, choice of two monarch electric lamps or two No. 3 calcium burners, choice of low pressure dissolving key or electric dissolver and No. 1 carrying case.....\$195.00
This is known as "Leader D Special".

When ordering specify Leader *Special* otherwise the regular Leader will be sent. When ordering electric lamp or burner, rheostat or resistance coil is *not* included. To complete the outfit would require rheostat, fuse block, switch and 10 feet of flexible cable. For general description of Leader Lantern see previous pages.

DUPLEX DISSOLVING LANTERN

PATENT PENDING

This lantern is constructed on a new principle and is an improvement on the regular dissolving electric lantern. The body is wider than the regular lamp house and has two sets of condensing lenses, two bellows, two objective lenses and *one* burner. By a reflecting mirror and by swinging the burner from one set of condensing lenses to the other, the most perfect electric dissolving is obtained.

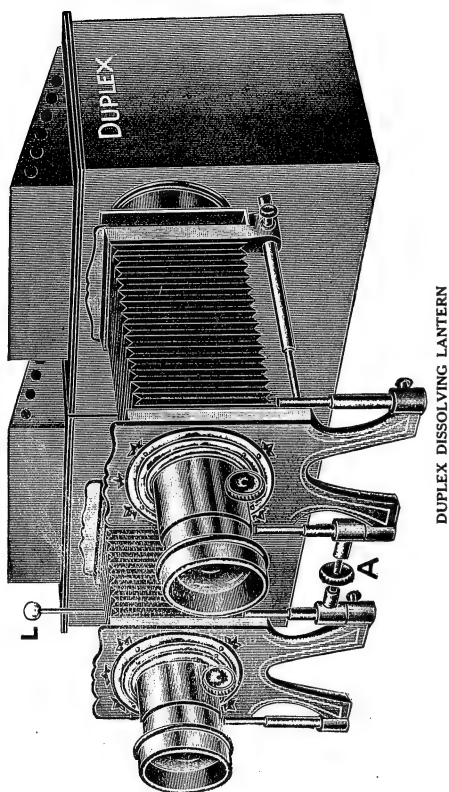
The "Duplex" lantern is specially valuable for use with electric light as only one rheostat and one burner is used, and the dissolving effect is superior to what can be obtained with the old style double electric lantern. No dark shadows appear on the screen when the dissolving is done, for as the burner is turned, the light gradually passes from one lens to the other. From the "off" lens, there is some reflected light sufficient to show an outline of the other picture. To cut this off a metal cap is used which is attached to the objective lens. This metal cap is *not* used for dissolving but simply to cut off the reflected light or image that comes from the other picture. Placing the ordinary cap on the objective lens would serve the same purpose, but we use the metal cap, as it is more convenient and is more serviceable.

DUPLEX WITH CALCIUM LIGHT

Although the lantern is specially adapted for use with electricity, still it can be used with calcium light, but will not give as good results as can be obtained with a double lantern and two tanks of gas. The regular form of dissolving with calcium light is done by turning the gas through the dissolving key from one burner to the other. Since the "Ozo-Carbi" calcium light (described elsewhere in catalog) cannot be used with a regular dissolving key, the "Duplex" lantern can be used for dissolving with this light. For the regular calcium light we would advise the usual form of double lantern, one above the other, using two burners and a dissolving key.

DUPLEX LANTERN WITH ELECTRIC LIGHT

When a regular double dissolving lantern is used with electricity it is necessary to use two arc lights, and to keep them *both* burning all the time. The dissolving is done by a mechanical device in front of the



objective lenses. The majority of electricity used is in the form of alternating current and an arc light with this current is noisy.

When two arc lights are used, the noise often seriously interferes with an entertainment, especially if the lantern is placed down in the audience.

As it requires twice as much current for two arc lights as it does for one, a traveling exhibitor frequently finds the line is not heavy enough or the meter is not large enough to supply the required amount of current for two arc lights.

DUPLEX LANTERN NO. 1

In "Duplex" lantern No. 1, thin or long focused condensing lenses are used. This to some extent reduces the illumination on the screen, but gives a soft light and a clear field, free from any "carbon shadows" or dark spots.

This lantern is specially adapted for churches, lodges, schools or any place where it is not intended to combine the lantern with a moving picture machine. Better results will be obtained by not placing the lantern too far from the curtain. We would not advise more than 40 or 50 feet, especially if alternating current is used.

DUPLEX LANTERN NO. 2

"Duplex" lantern No. 2 is intended to be used only in combination with a moving picture machine and is sold only for that purpose. See index, front part of catalog, "Duplex Lantern and Moving Picture Machine." Should you have a moving picture machine and wish to combine it with the "Duplex" lantern, write us for price, stating name and make of your machine, and if permanently located, distance machine is from curtain, and size of picture wanted.

POINTS OF ADVANTAGE

The "Duplex" lantern, when used with electric light, has the following points of advantage over the old style double dissolving electric lantern:

- 1st. Better dissolving effect on the curtain.
- 2nd. Uses only one arc light.
- 3rd. Consumes less current and less carbons.
- 4th. More simple to operate, inasmuch as there is only one switch, one rheostat and one arc burner.

5th. In combination with the moving picture machine you can dissolve from still to moving and from moving to still pictures.

Price, "Duplex" Dissolving lantern with $\frac{1}{2}$ size best grade large barrel Bausch and Lomb objective lenses, choice of duplex or wonder No. 2, rheostat, electric burner, switch, wire to connect lamp, rheostat and switch, two slide carriers and a carrying case.....\$125.00

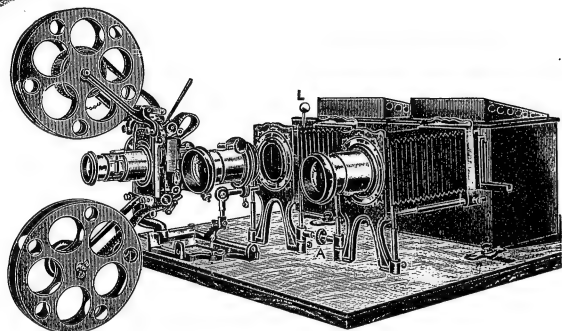
This is known as "Duplex Lantern No. 1."

If calcium burner for the "Ozo-Carbi" light is wanted in place of the electric attachments, deduct \$8.00 from above price.

REMARKS

We have quoted lantern with $\frac{1}{2}$ size objective lenses simply as an illustration; any other size can be used. For churches, lodges, schools or anyone permanently located, we would advise using the "duplex" rheostat, but if traveling, the wonder No. 2.

When ordering condensing lenses kindly state if they are for "Duplex" No. 1 (lantern only), or "Duplex" No. 2 (lantern combined with moving picture machine). Also state which lens is wanted. If a lodge or church will advise us whether current is alternating or direct, the voltage, distance machine is to be placed from curtain and size of picture wanted, we can not only quote prices, but can furnish an outfit better adapted to meet their requirements. Such is our confidence in the "Duplex" that, for the benefit of those who are in doubt about purchasing a new thing, we make the following proposition: Should anyone order our "Duplex" lantern and, after trying it ten days, think they would prefer one of our regular double lanterns, we will gladly exchange it. Complete instructions sent with each outfit.



DUPLEX LANTERN AND EDISON UNIVERSAL MOVING PICTURE MACHINE

For description of the "Duplex" lantern see index front part of catalog.

This cut shows the "Duplex" dissolving lantern combined with the Edison universal moving picture machine. For the traveling lecturer or exhibitor this will be found the most practical machine on the market. It is the same moving picture machine as is used with the Leader lantern, and has the same improvements. For description of these improvements and points of superiority see "Edison Moving Picture Machine and Leader Lantern."

With this outfit you can dissolve from still to moving and from moving to still pictures. The dissolving is as perfect as though two still pictures were used in a regular dissolving lantern.

To dissolve from still to moving and from moving to still pictures, it is necessary that the lamp house remain permanent, that is, not to slide over. The Edison universal moving picture mechanism always slides over and the lamp house remains permanent.

For a still picture to melt or dissolve into a moving picture, and this moving picture again to dissolve back into a still picture, is something

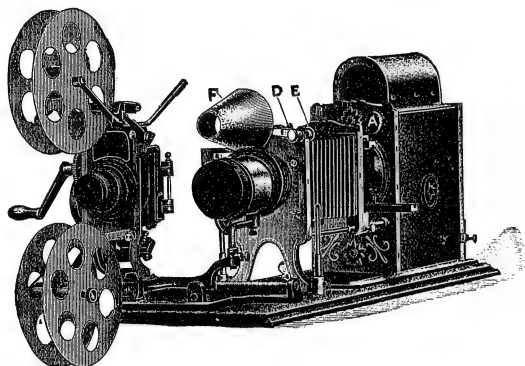
new. The effect is novel, interesting and beautiful. Since slides form an important part of the entertainment, an exhibitor with this style of an outfit will certainly have an advantage over the exhibitor who has the regular single lantern outfit. We would specially recommend this combined outfit to exhibitors who expect to stay more than one night in a place or to play return dates.

Price, Duplex Lantern and Edison Universal Moving Picture Machine, 1,000 ft. reels, best grade large barrel Bausch and Lomb objective lenses, right angle electric burner, choice of Edison or Wonder No. 2, rheostat, electric switch, 10 ft. No. 12 flexible wire to connect lamp, rheostat and switch, and all improvements mentioned on page 38 and 39 except automatic film protector	\$179.00
Automatic Film Protector	15.00
Top magazine for reel	10.00
Fire proof box	15.00
Instructions sent with each outfit.	

REMARKS

It is not necessary to use the film protector, top magazine and fireproof box, however, in some cities the fire ordinance requires them.

If the film protector is used there is practically no need of either magazine or fire box. The Duplex lantern will probably be made to combine with the Edison Exhibition moving picture mechanism, also with the Power's. If interested, write us for descriptive circular and price.



EDISON MOVING PICTURE MACHINE AND LEADER LANTERN.

IN POSITION FOR STILL PICTURES.

The above cut shows the Edison moving picture machine combined with the Leader lantern. For description of the Leader lantern and its many points of advantage over other lanterns, see index under "Leader Lantern."

The moving picture part of machine with the objective lens for lantern, is on sliding base. The change from still to moving or from moving to still pictures, requires only one movement and can be easily and quickly done. For general use of both moving and still pictures, the "Edison and Leader" is the most practical machine on the market. It has a number of improvements added to the regular Edison moving picture machine, besides the many improvements for still pictures found only in the Leader lantern.

SPECIAL BASE BOARD.

A special baseboard is used for the lantern and moving picture mechanism. This board is longer and wider than the regular board furnished with

the Edison machine and gives more room for adjusting the bellows of stereopticon. The board is hinged in the middle for convenience in packing, and has two brass eyelets for the front posts of lantern.

LIGHT SHIELD OR CONE.

This is made of aluminum, funnel shape and is attached to front end of lantern. The object of the light shield is to concentrate the light on the moving picture film and prevent any "side or stray" light from escaping in the room, or from reaching the curtain. This cone is automatic in action and requires no attention of the operator. Sliding the machine over and back raises the cone out of the way for still pictures and allows it to come in position for the moving pictures. This light shield will be found a most valuable improvement, especially when calcium light is used.

IMPROVED CRANK OR HANDLE.

The regular crank or handle furnished with the Edison machine is provided with a slot that fits loosely over a projection on the shaft. While turning the machine the handle frequently slips off this projection, which permits the crank to turn but not the machine. If the machine is provided with our automatic light "cut off," the film cannot be injured, no matter how often the machine stops.

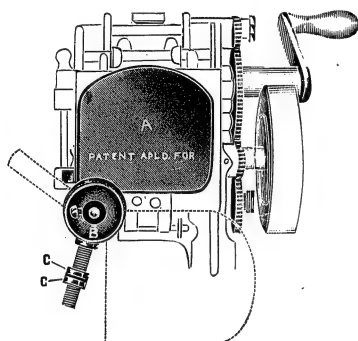
We furnish with the Edison machine a crank provided with a *snap spring catch* so that it is impossible for the crank to slip off. With this crank the machine is always under perfect control of the operator and an accident of this kind is impossible.

So many serious accidents have occurred by the machine stopping while the light is on the film that many cities have passed a law requiring the crank or handle on all moving picture machines to be securely attached to the shaft so it is impossible for it to slip or become detached while turning the machine.

FRAMING PLATE.

After films have been made for some time they shrink and have both an "up and down" movement as well as a side movement. This vibration or movement is magnified on the curtain and makes the picture unsteady. The appearance is not only bad, but it is also very trying on the eyes. Some films shrink more than others, depending on how well the stock is seasoned before the picture is made.

Every exhibitor has among his list of films some that have shrunk considerably and are very "shaky." This *Framing plate* largely overcomes this defect and prevents the shaky appearance on the curtain. All films become more or less unsteady from wear and the framing plate will greatly improve appearance of picture on the curtain.



AUTOMATIC LIGHT CUT OFF, OR FILM PROTECTOR.
(Patent Applied for.)

The above cut shows position of the light cut off when the machine is at rest, or falls below half-speed. The dotted lines show position of the cut-off when the picture is being shown, or when the machine is above half-speed. C. C. are two lock nuts that serve as levers and can be adjusted to make the cut-off act more slowly or quickly as desired.

This is a most important improvement or attachment to a moving picture machine. The serious objection to the use of moving pictures is the danger of their taking fire from heat of the light used in projecting them. When the machine is in motion the film moves so rapidly that there is no danger of its burning; but, should the machine stop, leaving the film exposed to the concentrated light and heat, it will take fire almost

instantly. The automatic "cut-off" is between the light and the film and its position is controlled entirely by the crank of the machine. When the machine is at rest the light is cut off from the film, but when the machine reaches about half the required speed the "cut-off" is lifted out of the way, so the full strength of the light falls on the moving film. Should the machine stop or drop to half speed, the "cut-off" falls back in place, cutting off the light and heat from the picture. The action is automatic and reliable and requires no attention of the operator. The "cut-off" is simple in construction and will last as long as any part of the machine.

It is attached to the door and swings out of the way when the door is open—the only safe and reliable method that will prevent the film from taking fire. This automatic light cut-off and film protector is endorsed by the highest authority, by both insurance companies and fire inspectors.

Price, Automatic Light Cut-off and Film Protector, as shown
in cut, each.....\$15.00

NEW SHUTTER.

The shutter is a flat piece, about one-third of a circle, that revolves in the machine, between the picture and projecting lens. The object of this shutter is to cut off the light while the intermittent (stop and start) sprocket pulls the film down one picture. It is the shutter cutting off the light that causes the flicker. In place of the regular shutter furnished with the machine, we use a wire gauze or perforated metal shutter, which greatly reduces the flicker and is more durable than the mica shutter furnished with the machine.

The revolving shutter cuts a circle, half the time the shutter being *inside* the machine head and half the time outside

PROTECTION FOR SHUTTER.

When shipping the machine, the shutter should be kept *inside* the head, so it can not get bent or broken. With the regular machine no provision is made for locking the wheel in order to keep the shutter inside. We have, however, made provision to protect the shutter so an accident can not occur. By means of a thumb-screw the wheel and gear is locked, so it is not possible for the shutter to be broken in shipment. Many an operator, when unpacking his machine, has found the shutter broken.

SUPPORT FOR OBJECTIVE LENS.

The rod or support for holding the objective lens of the lantern has a swivel friction joint. With it the lens can be tilted at any angle desired and the picture can be thrown up or down on the curtain. This will be found a great convenience for bringing the still and moving pictures both in the same place on the screen.

To obtain the best result, the objective lens should be at right angles with the picture. With a regular lantern (without moving picture machine), this is accomplished by attaching the lens to the lantern. But with the Edison and all other moving picture machines no provision is made to keep the lens of the still picture at right angles with the slide.

By means of the swivel joint the lens can always be at the proper angle and is one reason why the "Edison and Leader" give the highest grade picture possible to obtain.

LENS FOR STILL PICTURES.

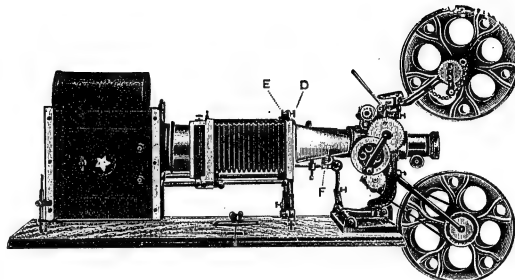
The objective lens for the still picture is the genuine, large barrel, one-half size Bausch and Lomb lens, bearing their name and serial number. With all lenses, size of picture can be regulated by distance between the machine and curtain; but with this lens two different size pictures can be made without changing position of the machine. It is practically equal to two lenses and will be found a great convenience for use in rooms of different size. This lens is much higher grade and larger barrel than the one that comes with the regular Edison machine. It will give a picture equal to the highest grade imported lens.

LENS FOR MOVING PICTURES.

A special high-grade moving picture lens is made that has a larger barrel or mounting than the regular lens furnished with the Edison machine. It gives a white, flat field, a bright picture sharp and clear to the edge, and we take pleasure in recommending it to professional exhibitors.

REEL HANGERS OR SUPPORTS.

The arms or hangers are for the large reels, holding from 1,000 to 1,200 feet of film. There are short arms and small reels holding five or six hundred feet which, if desired, we will furnish in place of the long arms and large reels at reduction of \$2.50. We would always advise using



EDISON-LEADER, IN POSITION FOR MOVING PICTURES.

the large reels, as majority of the feature films are over 600 feet long. Unless otherwise requested, the long arms and large reels will always be sent.

DOUBLE DISSOLVING LANTERN.

Another advantage of using the Leader lantern with the Edison machine is that a top lantern can be added at any time, thus making a double dissolving lantern. Our double Leader with "slide-over-top" lantern is specially constructed to combine with a moving picture machine. With it you can dissolve from still into moving pictures and from moving into still. This can not be done with any other double lantern. (See cut and description.)

BELLWS OR METALLIC FRONT.

The bellows of Leader lantern are dipped in fire-proof solution so they will not blaze should you accidentally drop a lighted match on them or permit the concentrated rays of the light to strike them.

By some it is claimed there is danger of fire from using a bellows' front. Bellows have been used for many years and are still used on the best lanterns and stereopticons. Occasionally one hears of an operator

burning a hole in the bellows, but aside from this, no harm is done. We do not consider it dangerous to use a bellows. However, when desired, we will furnish a metallic front in place of the bellows, or furnish them both at an additional cost of \$2.50. With a screw-driver the change can be made in a few minutes. The bellows front will always be sent unless the metallic one is specified.

CARRYING CASE.

The carrying case is the same style and finish as the No. 1 described elsewhere in the catalogue. This case holds the machine complete, except the baseboard and rheostat. There is also a trunk made holding the machine complete, including No. 2 Wonder rheostat and 15-foot curtain. This will be found very convenient as the outfit can be checked as baggage. For description of carrying case and trunk, see index.

BOTH PICTURES CENTERED.

With a majority of machines for still and moving pictures, the lamp-house slides over *behind* the lens when a change is made from one kind of picture to the other. With the "Edison and Leader" the lamp-house remains stationary and the moving picture part with objective lens for still picture slides over *in front* of the lamp-house. When the lamp-house remains in one position, both the moving and still pictures come on center of curtain. But if the lamp-house slides over, the moving pictures will come on one side of the curtain and the still pictures on the other side. To keep the pictures in center of curtain, it is necessary to swing one end of the machine around, every time a change is made. Unless the burner is made very tight on the support, the electric wires or rubber tubing, will pull the light out of center, every time the lamp-house slides over. None of this trouble is experienced with the "Edison and Leader." The lamp-house is stationary, the burner remains in position and both pictures are always in center of curtain.

POINTS OF SUPERIORITY.

The "Edison and Leader" has many improvements and points of advantage over other moving picture machines.

- 1st. Framing plate, which makes the picture more steady on the curtain.

2d. Improved crank or handle that greatly reduces the danger of burning the films.

3d. Swivel joint for support of the still picture lens.

4th. Perforated shutter that reduces the flicker, yet gives plain pictures.

5th. Special high-grade lenses both for still and moving pictures.

6th. Light shield or cone that concentrates the light on the picture.

7th. Special baseboard, giving more room for convenient adjustment of the machine.

8th. Thumb-screw for locking the shutter inside machine while shipping.

9th. Automatic light cut-off, that prevents burning of film.

10th. In addition to the above, there are the many points of superiority found in the Leader lantern (see index for Leader lantern).

Price. "Edison and Leader" for calcium light, consisting of Edison moving picture machine with two large reels and all improvements as described, except the automatic light cut-off or film protector. Leader lantern with large barrel best grade Bausch and Lomb objective lens; inner-tube calcium jet No. 3; eight feet best rubber hose to connect tank to jet, and No. 1 carrying case. **\$115.00**

This is known as "Edison and Leader for calcium light."

Price. "Edison and Leader" for electric light. Edison moving picture machine with two large reels and all improvements as described, except the automatic light cut-off or film protector. Leader lantern with large barrel best grade Bausch and Lomb objective lens and choice of bellows or metallic front; monarch electric lamp; wonder rheostat No. 2 or the duplex rheostat; electric switch; ten feet No. 12 lamp cord to connect lamp; rheostat and switch and No. 1 carrying case. **\$122.00**

This is known as "Edison and Leader for electric light."

If automatic light cut-off or film protector is wanted, add \$15.00 to the above prices.

ADDITIONS FOR CALCIUM LIGHT.

If "Edison and Leader for calcium light" is ordered, it will be necessary to purchase a gas-making outfit or to buy the gas in tanks. If gas-making outfit is ordered, add to the order, can $\frac{7}{8}$ limes, pair gas pliers and chemicals for making the gas. If gas is purchased in tanks, add to the order a can of $\frac{7}{8}$ limes, pair gas pliers, gauge and a cylinder wrench. A pair of regulating valves would also be found convenient, but is not necessary.

ADDITIONS FOR ELECTRIC LIGHT.

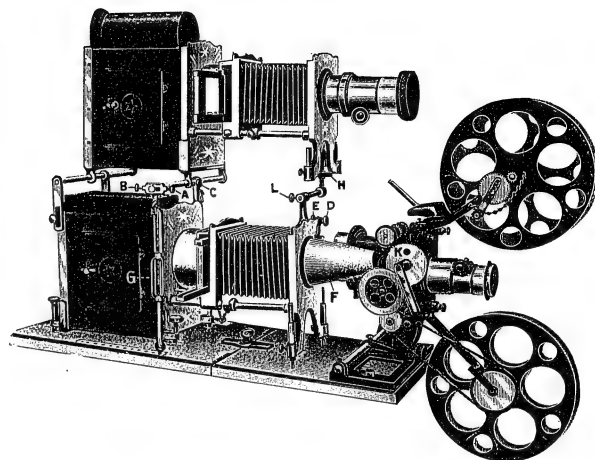
If "Edison and Leader for electric light" is ordered, you should have carbons, gas pliers, fuse plugs, fuse wire, electric tape, screw-driver and, if traveling, about 75 feet of No. 10 or 12 "lead wire." Cost of these supplies outside of lead wire and screw-driver would be about \$2.50. For description and price of lead wire, see index front part of catalogue. If the Wonder Special rheostat is preferred to the Wonder No. 2, add \$15.00 to the price of outfit and order No. 10 in place of No. 12 wire.

REMARKS.

The Edison moving picture machine combined with the Leader lantern, has more practical and scientific points than any other machine on the market. The attractive appearance, the light weight and the convenience of operating make it the best machine made for general road use. If machine is permanently located, using strong electric light and running ten or twelve hours a day, we would advise using the "Jumbo" Leader lamp house and large electric lamp, which is described elsewhere in the catalogue. If Leader "Fireproof" lamp house is preferred to the regular Leader lamp house as shown in cut, add \$10.00 to the price of complete machine.

With "Edison and Leader for electric light" is given a choice of two rheostats. The "Duplex" will give more current and we would advise using it, where bulk and weight are not a serious objection.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.



EDISON MOVING PICTURE MACHINE AND DOUBLE LEADER LANTERN

The only double lantern with which still pictures can be dissolved into moving pictures and moving pictures into still pictures

This cut shows a double dissolving Leader lantern with the Edison moving picture machine. There is a growing demand for a combined double dissolving lantern and a moving picture machine. This combination is being adopted by the most successful exhibitors and lecturers. The serious objection, however, has been, that the top reel of the moving picture machine obstructed the light from the top lantern so it could not be used when the moving picture machine was in position. Therefore, there was always a wait or delay in changing from the still to the moving and from the moving to the still pictures. In order to avoid this delay, exhibitors and lecturers have been compelled to carry double dissolving lantern and a separate moving picture outfit. To successfully operate

these machines requires an extra man, and even then you could not dissolve a still picture *into* a moving and a moving *into* a still picture.

This double Leader lantern is so constructed that the top lantern slides to one side and remains in that position during the entertainment. The top reel of the moving picture machine therefore *cannot* interfere with the light from the top lantern. The fields from the two lanterns can be as quickly and accurately registered with this style of Leader as with the regular double Leader—it is just as simple to operate, just as quickly set up and requires no larger carrying case than the regular double lantern. Connections between the two lanterns are so constructed that the top lantern is firmly bound to the lower lantern and the lower lantern is rigidly secured to the hardwood baseboard by means of four turn-buckle hooks. The combination is therefore firm and rigid—no shake or vibration while operating.

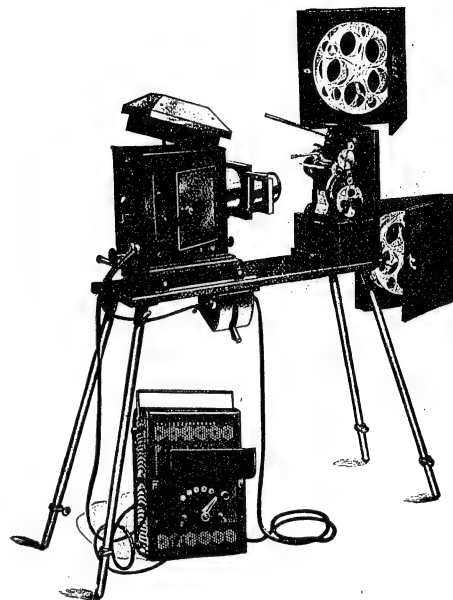
The Leader lantern is the only practical double lantern to combine with a moving picture machine and is the only lantern made with which you can dissolve from still to moving pictures and from moving to still pictures. The dissolving is as perfect as though two still pictures were used in a regular dissolving lantern.

For a still picture to melt or dissolve into a moving picture, and this moving picture again to dissolve back into a still picture, is something new. The effect is novel, interesting and beautiful. Since slides form an important part of the entertainment, an exhibitor with this style of an outfit will certainly have an advantage over the exhibitor who has the regular single lantern outfit. We would specially recommend this dissolving outfit to those who remain more than one night in a place or who expect to play return dates. If you do not care to purchase a double Leader lantern to begin with, buy a single Leader and later on you can add the top lantern.

For general description, see Edison Moving Picture Machine and Single Leader Lantern.

Price—Edison Moving Picture Machine and Double	
Leader Lantern, for calcium light.....	\$175.00
For electric light.....	188.00
Both calcium and electric lights.....	198.00

Instructions for setting up and operating sent with each outfit.

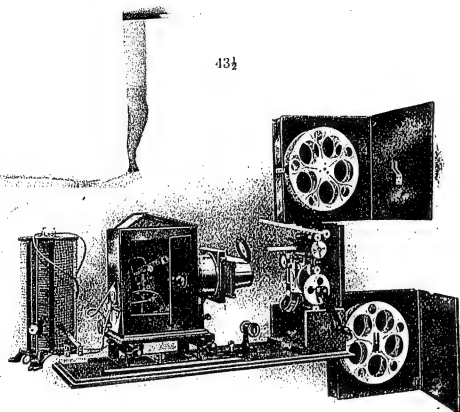


EDISON'S MOVING PICTURE MACHINES

THE UNDERWRITER'S MODEL.

The fire ordinance of some cities requires a moving picture machine to be constructed so as to obtain the best possible protection against fire. The Underwriter's Model is supposed to meet all these requirements. It is provided with automatic film protector, fire magazines for the reels of film, enclosed switch, asbestos covered wire, spark proof lamp house, etc.

The moving picture part of the Underwriter's and Exhibition Model



THE EXHIBITION MODEL.

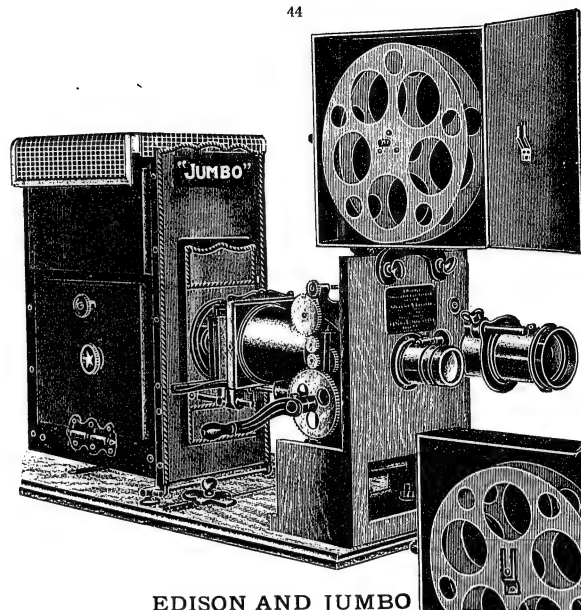
is the same. The "head" (moving picture part) is enclosed in an oak case, and has a handle by which it can be carried. Choice is given of the No. 2 or No. 3 moving picture lens.

THE UNIVERSAL MODEL.

The Universal Model is somewhat smaller and lighter than either the Underwriter's or Exhibition Models. The electric burner, lamp house and rheostat is the same as the Exhibition Model. The moving picture part is little different, however, the general construction and principle is the same. In the Underwriter's and Exhibition Models, the moving picture part remains stationary and the lamp house slide over when the change is made from still to moving pictures. In the Universal Model, the moving picture part slides over and the lamp house remains stationary. Each have points of advantage over the other, however, when permanently located, we would advise the heavier machine.

Price, Underwriter's Model as shown in cut.....	\$175.00
Exhibition Model as shown in cut.....	135.00
Exhibition Model without fire-proof magazine,	115.00
Without Magazine and Take-up.....	105.00
Magazine for either top or bottom reel, each	10.00
Universal Model	75.00

At above price, is given choice of either calcium or electric attachments.

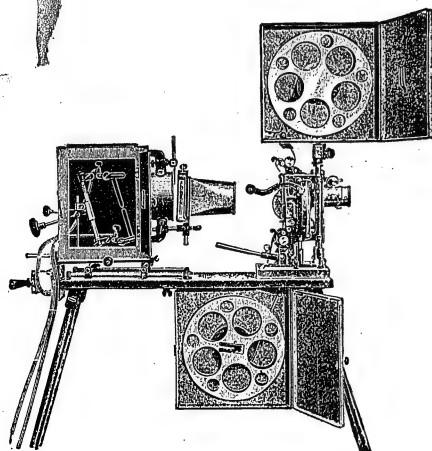


EDISON AND JUMBO

This cut shows the Edison Exhibition moving picture machine, combined with the fire-proof Jumbo electric lamp and lamp house. For cut and description of the "Jumbo" lamp house and burner, see index, front part of catalogue. This outfit is specially adapted for use in electric theaters. The "Jumbo" lamp and lamp house is without question superior to anything on the market and can be combined with any moving picture machine.

Price, Edison and Jumbo, or Power's and Jumbo, with rheostat, take-up and both fire-proof magazines	\$179.50
Without take-up and lower magazine.....	163.00

If automatic film protector is wanted, add **\$15 00** to above prices.



POWER'S CAMERAGRAPH

This is one of the leading moving picture machines on the market

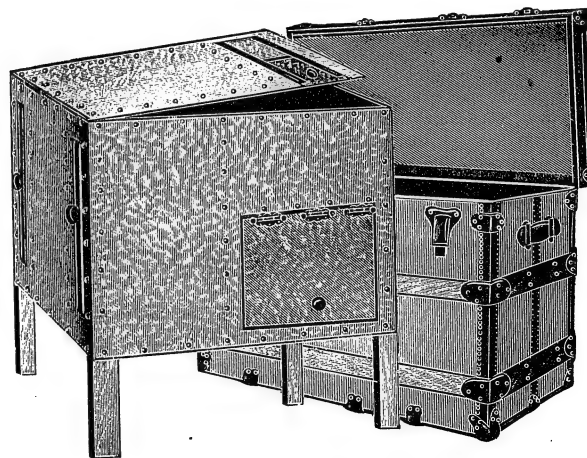
Price, Power's Cameragraph with electric lamp rheostat, and fire-proof magazine..... **\$195.00**

The Cameragraph, less the Fire-proof Magazines, but including Take-up Device..... **155.00**

The Cameragraph, less both Magazines and Take-up Device..... **140.00**

The Cameragraph Moving Picture Mechanism and Objective, with Reel Support and Reel, Collar and Rod for Stereopticon Lens..... **92.00**

Objective Lenses furnished with machine at above prices, give about a 14 foot picture at 60 feet from the curtain.



TRUNK AND FIREPROOF BOX.

FOR THE EDISON AND LEADER.

This outfit trunk is specially made for the Edison moving picture machine and the Leader lantern with fireproof "box-table."

The fireproof box-table is made of galvanized iron, riveted together, and will pass fire inspection. It is provided with four adjustable legs so it can be raised or lowered or tilted at any angle desired. The film should be run in the fireproof box in place of rewinding on a reel as it runs through the machine.

Top of the box is removable, and the entire box is made to fit inside the trunk. Padded trays are made with apartments for each part of the machine, and the trays fit inside the galvanized box. This galvanized box greatly strengthens the trunk and adds but little weight. It is also a fireproof box for the film, and the best adjustable table on the market.

The legs are in a close-fitting metal case inside the box, extending

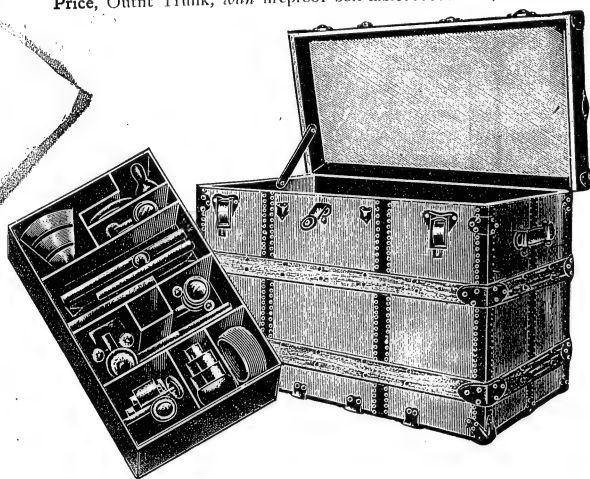
nearly to the top, thereby making a firm, rigid support. Each leg has an adjustment of 12 inches, and for shipping, packs inside the box.

The trunk is large enough to hold the Edison and leader machine complete, No. 4 wonder rheostat, 15 or 18-foot curtain, and has one large extra tray with cover in which can be packed clothing or anything desired. The corners and edges are protected by heavy malleable iron castings, and the trunk being re-inforced with the galvanized box inside, makes it a most serviceable trunk for the road.

Dimensions of trunk, 40 in. long, 20 in. wide and 28 in. high. This trunk is larger than majority of outfit trunks, which gives room for extra things you always have to carry.

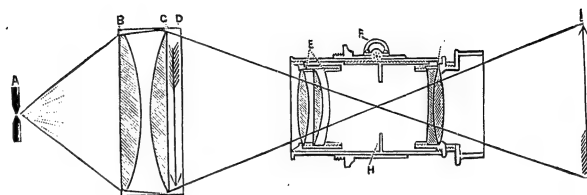
Price, Outfit Trunk *without* fireproof box-table.....\$27.50

Price, Outfit Trunk, *with* fireproof box-table.....\$41.00



TRUNK AND TRAY

This cut shows trunk, with one of the trays, and fireproof box inside trunk.



OBJECTIVE OR PROJECTING LENS.

USE, CONSTRUCTION, TESTING AND CARE OF LENS.

The above cut shows the objective lens and path of light from arc to curtain. "A" is the carbon or source of light; "B" and "C," condensing lenses; "D," opening where slide is placed; "E," back combination of objective lens; "F," thumb-screw of rack and pinion for accurate focusing; "G," front combination of objective; "H," on both sides of barrel, the diaphragm; "I," the image upon the curtain.

The light rays cross as they pass through the objective lens, inverting the image upon the screen, as shown in the cut. For this reason slides must be placed in the carrier with the top of the picture downward.

HOW A PICTURE IS PROJECTED.

The objective lens does not form the image nor invert the picture on the screen as many suppose.

Rays of light passing through the slide form a countless number of faint images of the picture or object, and the objective lens bends these image rays so they all fall exactly on the same spot on the curtain. Moving the lens forward and back to find the point where the lens will combine all these image rays is called *focusing* the lens.

CORRECTING A LENS.

The quality of an objective lens depends upon how perfectly the image rays are combined in one spot on the curtain. If this could be accomplished with one glass, better illumination and a brighter picture

would be obtained. Unfortunately this cannot be accurately done with one lens made from a single piece of glass.

All light, whether natural or artificial, is composed of rays of different colors and these colors are not refracted alike—for example, the blue rays are shorter focus than the red rays. This difference in focus of the various colored rays is called "chromatic aberration." The rays passing through the edge of the lens come to a focus sooner than those passing the center of the lens—also rays from the extreme points of the image tend to shorter focus than those coming from center of the object. This difference in focus is called "spherical aberration." When accuracy is required, these defects must be corrected and in order to do this, a compound lens is used. This lens is composed of different kinds of glass having different refractive power and ground in different shapes.

TESTING A LENS.

See that the condensing lens, slide and objective lens are perpendicular to each other and that the light is perfectly centered. The entire field should be clear white and evenly illuminated. Use a slide covered all over with reading matter photographed sharp and black, or, better still, a slide ruled in perfect squares and all the same size. Every line on the curtain should be straight and in focus and none of the squares distorted. A wire screen or gauze is sometimes used, but is not always a reliable test. Should it be dented or bent only a little, it would show a defect on the curtain and lens might be condemned when it was not at fault.

ARRANGEMENT OF GLASSES.

Sometimes it is necessary to remove the lenses to clean them and when this is done care should be used to see that they are replaced in their proper order.

In the modern objective lens there are two glasses in front end of tube or barrel and two at the back end. Each pair consists of two kinds of glass (crown and flint) and is mounted in a cell known as the front and back combination. In the back combination "E" the glass next to the light is a double convex with one side more convex than the other. The side with the greater curvature should go *towards the front*. The next is a flint glass, concavo-convex, which is also placed in the cell, so the convex side also points towards the front. The two glasses

or lenses in the back combination are separated by a narrow ring. The front combination "G" consists of two glasses cemented together as is indicated by a line shown in the diagram. In the regular objective lens all the glasses, like an arrow, point *towards the front*.

CARE OF OBJECTIVE LENS.

To clean the lenses, use a silk handkerchief or a soft cotton cloth. Never touch the glass with the fingers as it will leave a greasy spot that is difficult to wipe off. Seldom will it be necessary to clean the glass on the inside, as the tube is practically dust proof. However, in course of time more or less moisture will condense and dry on the inside, forming a coating on the glass. This will greatly retard passage of light and reduce brilliancy of the picture.

Should this occur, remove the glasses, carefully clean them with alcohol, polish with a perfectly clean piece of silk or soft cotton cloth and be sure to put them back in their proper order. This should be done at a place or time when there is as little dust in the air as possible. Even under the most favorable circumstances more or less dust laden air will be shut up in the lens barrel and settle on the glasses.

DIAMETER OF STANDARD OBJECTIVE LENS.

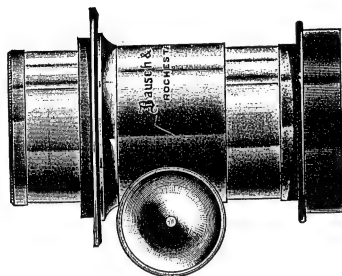
size Projecting Lens, diameter of glass 1 3/4 inches.									
1/4	"	"	"	"	"	"	"	2 1/4	"
1/2	"	"	"	"	"	"	"	2 1/2	"
3/4	"	"	"	"	"	"	"	3	"
4/4	"	"	"	"	"	"	"		"

The diameter given is size of lens *glass* and *not* the tube or mounting. By measuring the glasses of any lens and comparing with above table, you can tell whether or not the tube or barrel of your lens is standard size.

The size of a picture made by a lens, does not depend on the size of the tube or mounting, but upon the focus of the lens; and the focus of the lens is governed by the curve or shape the lens glass is ground.

To obtain the best results, the *longer the focus*, the *larger the glass* and mounting should be. With a long focus lens in a *small tube*, it is not possible to obtain a clear field or a sharp picture.

OBJECTIVE LENS.



The price of objective lenses vary greatly, depending on the grade of material used and the labor spent in their construction. Every lens manufacturer makes two grades of lenses, putting their name and serial number *only* on the *better* grade. So when ordering a lens of a certain make, to be sure of getting the best grade, see that the name, address and number is stamped on the lens.

The two popular manufacturers of high-grade objective lenses are Bausch and Lomb of this country, and Darlot of Europe. Scientific and practical tests have proven that the B. & L. lenses are fully equal to the imported, while the brass work is better.

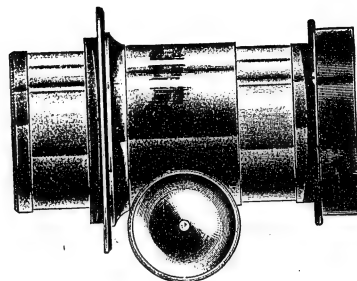
Quality being equal, we believe in giving home industry the preference and advise using Bausch and Lomb lenses. However, we will furnish the Darlot lens when preference is made.

Price—

1/4 size Bausch and Lomb Objective Lens, best grade, each	\$ 7.00
1/2 " " " " " " " " " "	14.00
2/3 " " " " " " " " " "	21.00
4/4 " " " " " " " " " "	32.00

For the different size pictures made with these lenses, see "Law and Table of Objectives."

For cheaper objective lenses, see next page.



SPECIAL OBJECTIVE LENS.

To meet the demand of those who do not require the highest grade projection, we carry in stock a "special" objective lens in 1/4 size barrel or mounting. For the price these lenses are well made and finished. They have flange for attaching lens to the machine, dust proof cap and rack and pinion for accurate focusing. For those who wish to economize in purchasing their outfit, the "special" objective will be found a great convenience. Up to and including the 1/2 size excellent results will be obtained and we can recommend them where the highest grade work is not required. We could not, however, recommend the 2/3 and 4/4 in so small a barrel. Much better results will be obtained by taking them in the 1/2 size barrel or mounting. The 1/2 size is the most popular objective for general use. Should a 1/2 size "special" be ordered and the customer later want to exchange it for a Bausch and Lomb best grade, we will take it as part payment in the exchange.

Price—

1/4 size "Special" Objective Lens, each	\$4.50
1/3 " " " " " " " " " "	4.50
1/2 " " " " " " " " " "	4.50
2/3 " " " " " " " " " "	4.50
4/4 " " " " " " " " " "	4.50

2/3 Objective Lens, in half size tube, each.....	\$15.00
4/4 " " " " " " " "	15.00

Extra Long Focus Objective Lens, in half size tubes, each. **18.00**

No. 3, giving a picture in size about one-sixth, one-seventh or one-eighth the distance between the machine and curtain.

With all lenses, the size of the picture will vary according to the distance the machine is from the curtain. It is sometimes desirable to place the lantern near the curtain and still obtain a good size picture. To meet this requirement a special wide angle lens is made that will give about a 10-inch picture for every foot the lantern is from the curtain.

6 feet from curtain, will give 5 foot picture.

12	“	“	“	“	“	10	“	“
20	“	“	“	“	“	17	“	“

When using this lens the lantern must be elevated so the lens will be on a line with center of the curtain. If tilted either front or back one side of the picture will be out of focus.

Sometimes it is more convenient to set the lantern *behind* the curtain and throw the picture through the screen. In this case this lens will be found very convenient.

Price—Special wide angle Stereopticon Lens.....\$7.00

Reducing rings, or adapters are necessary when using objectives with smaller tube than the lens flange on your lantern. We keep in stock the sizes most commonly used.

Price, Reducing Ring or Adapter, 4-4 to 1/2.....\$2.00

"	"	"	"	2-3 to 1/2.....	1.50
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"	"	"	"	$\frac{1}{2}$ to $\frac{1}{4}$	1.00
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The size of a picture made by a lens does not depend upon the size of the tube or mounting, but upon the focal length, and the focus is governed by the curve or shape the lens glass is ground. The size of picture and the focal length will vary somewhat in lenses of different makes, however, the following table gives the approximate length of focus for the standard sizes of all makes:

APPROXIMATE LENGTH OF FOCUS.

Wide angle, objective.....	4 in.	focal length.
Quarter size, " " " " " "	6 in.	" "
One-third size, " " " " " "	7½ in.	" "
One-half size, " " " " " "	10 in.	" "
Two-thirds size, " " " " " "	12 in.	" "
Four-four size, " " " " " "	15 in.	" "
Special long size, objective.....	18 in.	" "

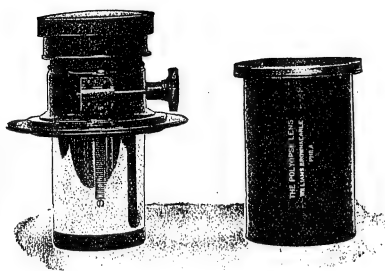
It should be remembered that with all lenses the size of the picture will increase or decrease according to the distance from the lens to the screen. Name and law governing size of the picture of lenses, having different focal length, is approximately as follows:

A "one-fourth" size projecting lens will give picture or disk, in diameter, *one-half* the distance from the machine to the curtain; a "one-third" lens, *two-fifths*; a "one-half" lens, *one-third less 10 per cent*; a "two-thirds" lens, *one-fourth*; and a "four-four" lens, *one-fifth* the distance.

The following table will illustrate the above rules:

SIZES OF LENSES.	10 ft.	20 ft.	30 ft.	40 ft.	50 ft.	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.	110 ft.	130 ft.
Wide Angle.....	63	13	20									
$\frac{1}{4}$	5	10	15	20	20	24						
$\frac{1}{2}$	4	8	12	16	20	18	21	24				
$\frac{3}{4}$			9	12	15	15	18	24	22	25		
$\frac{1}{2}$			7	10	12	15	17	16	18	20	23	27
$\frac{3}{4}$			6	8	10	12	14	16	18	20	23	27

By unscrewing and removing the back lens from the tube, a smaller picture can be made, and as the *focal distance* is lengthened the lens, (to focus the picture), must be moved *farther* from the light. Although this detracts a little from the sharpness of the picture, still, in case of an emergency, it will be found a great convenience.



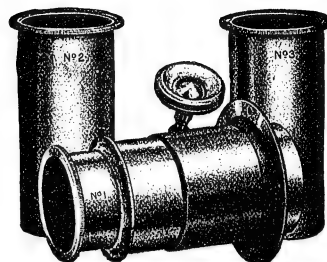
THE NEW POLYOPSE LENS FOR STEREOPTICONS AND MAGIC LANTERNS

Adjustable Focus. Gives any standard size picture at any distance from the screen.

The Polyopse Lens is a wonderful triumph in Lens making. It accomplished that seemingly impossible feat of giving a picture of almost any desired size at any regular distance from the screen. That is, with the lantern say 30 feet from the screen, the size of the picture may be varied as desired from about 15 feet square to about 6 feet square, any size between these being also obtainable. In short, it combines all the properties of the $\frac{1}{4}$, $\frac{1}{2}$, 2-3 and 4-4 size Lenses. It may be used at any distance from 5 to 100 feet from the screen. The method of use is simple.

When used as shown on left of cut it is practically a $\frac{1}{4}$ size Lens, by slipping the cell shown at right of cut over the rear of the Lens, any picture within the range of a $\frac{1}{2}$, 2-3, or 4-4 size Lense may be had by drawing the bellows in or out until the desired size is obtained and then focusing the Lense with the rack and pinion.

Price. The Polyopse Lens, complete.....\$25.00



Moving Picture Lens.

The projecting lens is one of the most important parts of a machine, for with a poor lens, a good picture cannot be obtained, no matter how good the other parts of the outfit may be.

The size of each photograph on a moving picture film is about $\frac{3}{4}$ of a square inch while a lantern slide picture is about 9 square inches, it will therefore require a lens with much greater power (wider angle) for a moving picture than for a lantern slide.

A moving picture film is made of celluloid, which is translucent, while the lantern slide is made of glass and is transparent.

One moves rapidly before the light, while the other is stationary.

And again the shutter on a moving picture machine shuts the light off the curtain about one-third of the time.

Therefore the moving pictures require a much stronger light and upon the screen never appear so bright as the slide. The larger the picture the less brilliant—the larger the space covered by the light,

the dimmer the field. Where the same light is used it is always advisable to make the moving picture about one-third smaller than the stereopticon pictures.

MOTION PICTURE LENS TUBES AND JACKETS.

A jacket with interchangeable lens tubes is a very convenient form of a moving picture lens. The jacket with lens barrel screws in the machine and is provided with rack and pinion for accurate focusing. The lens tube slips in the jacket and can be quickly removed when desired. It can be slipped forward or back, as the case may require, to obtain an approximate focus, and for accurate focusing use rack and pinion. There are three of these tubes, No. 1, 2 and 3.

The No. 1 lens tube projects about a three (3) foot picture for every ten (10) feet of distance the machine is from the curtain.

The No. 2 lens tube projects about a three (3) foot picture for every fourteen (14) feet of distance the machine is from the curtain.

The No. 3 lens tube projects about a three (3) foot picture for every twenty (20) feet of distance the machine is from the curtain.

The jacket and tubes are sold separately or the jacket and three (3) lens tubes complete in a case.

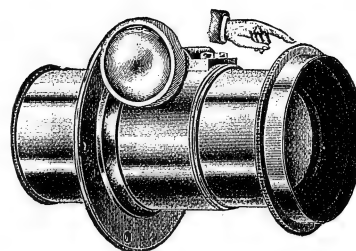
PRICE,	Jacket and three (3) Lens Tubes in case.....	\$31.50
	Jacket alone	5.50
	Lens Tube No. 1.....	9.25
	Lens Tube No. 2.....	7.00
	Lens Tube No. 3.....	7.00
	Moving Picture Lens, complete, No. 1.....	14.75
	Moving Picture Lens, complete, No. 2.....	12.50
	Moving Picture Lens, complete, No. 3.....	12.50

SPECIAL LONG FOCUS MOVING PICTURE LENS.

These lenses do not have the interchangeable jacket, but are constructed same as the regular objective lens. It is necessary to use extension tubes and these will vary in length for different machines.

PRICE.	No. 4 Special Long Distance Moving Picture Lens, giving a five (5) foot picture for every thirty-six (36) feet from the curtain (about 1 foot to every 7 feet) each.....	\$10.00
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No. 5 Special Long Distance Moving Picture Lens, giving three and a half (3½) foot picture for every thirty-six (36) feet from the curtain (about 1 foot to every 10 feet) each	12.00
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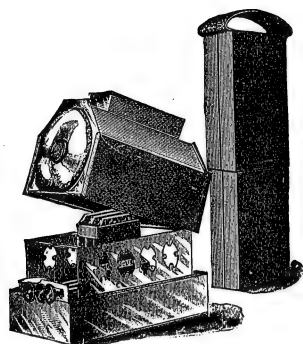
The Allen Moving Picture Lens.

This lens will make a picture from one-third to one-fifth of the distance between the machine and curtain and all sizes between these extremes. These different sizes are made by simply revolving the front ring as indicated by the hand. The picture will gradually grow larger or smaller as desired and keep in focus during the change. This will be found a great convenience for the traveling exhibitor. In appearance the Allen lens resembles the ordinary projecting lens. The following table shows the largest and smallest picture the lens will project at a given distance:

DISTANCE FROM SCREEN	MOVING PICTURE	
	SMALLEST	LARGEST
At 20 feet any size picture desired between	4 feet	7 feet.
At 30 feet any size picture desired between	6 feet	10 feet.
At 40 feet any size picture desired between	8 feet	14 feet.
At 50 feet any size picture desired between	10 feet	17 feet.
At 60 feet any size picture desired between	12 feet	20 feet.
At 80 feet any size picture desired between	16 feet	26 feet.

With majority of machines it is necessary to use an extension collar, and the length will vary with different machines. Therefore, always state with what machine the lens is to be used.

PRICE.	The Allen Moving Picture Lens.....	\$20.00
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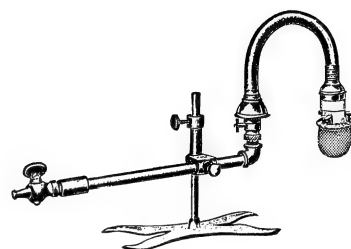


OIL BURNER.

For many years oil was the only illuminant used for the so-called "Magic Lantern." The oil lantern is comparatively little used since brighter and better artificial lights have come into general use. Owing to their simplicity and safety oil is used as the illuminant in toy lanterns. Missionaries use the oil lantern because of convenient transportation and the fact that oil of some kind can be obtained almost everywhere. Almost any kind of oil can be used—even solid paraffin or tallow will give a very good light, if melted and kept hot. When using kerosene, get the best grade and dissolve in it some camphor gum.

A tall chimney is used in order to create a draft, which is necessary to obtain a good light. Front end of the flame chamber has a removable glass and the rear end a metal reflector. Each wick is controlled by a milled head thumbscrew. This burner can be used with the Monarch lantern.

Price, Oil Burner \$4.00 each.



Inverted Mantle Light

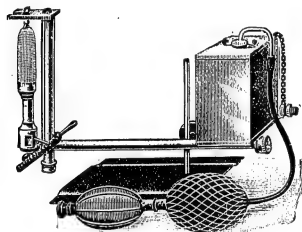
The mantle gas light will be found very convenient to use in a lantern where a strong light is not desired. It can be used with ordinary illuminating gas or from vaporized gasoline or alcohol. Kerosene oil can also be used, but is more difficult to convert into a vapor and consequently is not used for this purpose as much as gasoline. There are several different styles of apparatus on the market for using a gas mantle, but as each one of these is provided with a mantle attachment, the above burner is principally used where the ordinary illuminating gas is in the house. By using a rubber hose it can be connected with any gas jet.

The amount of illumination obtained on the screen by using a mantle with a lantern is usually disappointing. Judging from the amount of illumination a good mantle light will make in a room, the general impression is that a picture almost equal to calcium light should be obtained. Such would be the case if all the light could be collected and utilized; but unfortunately only a portion of light from front of the mantle can be collected. The condensing lenses can condense into the objective lens only the light from place about

large as a silver half dollar. The balance of the light from the sides, back and front of the mantle is lost. With the *inverted* mantle, the light is concentrated and being small, less heat is generated.

One serious objection to using a mantle light is the large amount of heat generated and the danger of breaking condensing lenses. When using this style of light the lamp house should be well ventilated, and lantern set within twenty feet of the curtain. No mantle light is strong enough to make a satisfactory moving picture, and a stereopticon picture should not be made over eight feet in diameter. The stand or support shown in cut is *not* included in price of burner.

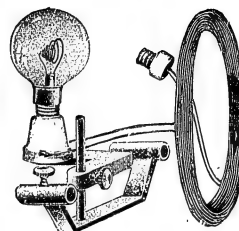
Price, Mantle Gas Burner complete, with 10 ft. of hose and spiral spring to connect gas jet and burner \$4.00
Stand or Support shown in cut..... 1.00



ALCOHOL VAPOR MANTLE LIGHT

The above cut shows a new style of alcohol mantle light for use in a lantern. The alcohol is converted into a vapor, which burns at the mantle. The outfit is small, light and easily carried about. A special mantle is used and it is well to include a few extra when ordering the outfit. Either the wood or grain (ordinary) alcohol can be used, but we would advise using the grain alcohol. Alcohol containing any sediment or foreign substance should not be used, as there is danger of clogging up one of the small openings.

Price, Alcohol Vapor Mantle Light, each.....\$12.50
Special Mantles for same, each..... .20

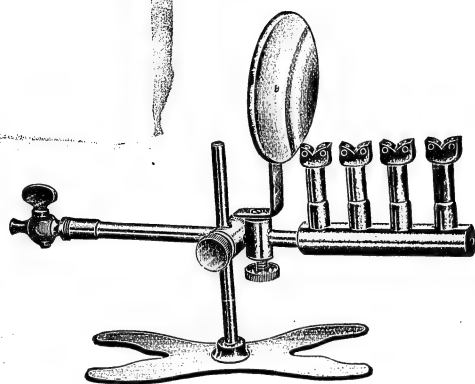


Special Incandescent Electric Lamp.

This is a special incandescent electric lamp for use with a stereopticon. The carbon-filament is made spiral shape so as to concentrate the light. It is better and more convenient than acetylene or gas mantle and will give a very good stereopticon picture 10 feet square. The light, however, is not strong enough for moving pictures, which require either electric-arc, or lime (oxy-hydrogen) light. With the special incandescent lamp is furnished a connecting plug, twenty feet of electric lamp cord, base and support with set screw for attaching to the post in lamp house. The sliding saddle and post shown in cut is not included as part of the outfit. No rheostat is required, except where two lanterns are used and dissolving effect is desired (see dissolving rheostat). With the 50 candle power lamp the light is turned on and off with the socket key, same as an ordinary incandescent bulb; but with the 100 candle power lamp it should be turned on and off by a small switch at the machine. For home use, secret societies and small halls, this light will be found very convenient. We would advise using the 100 candle power lamp.

There is a small bulb for 100 candle-power, same size as 50 candle-power. It is cheaper, but soon burns out. We handle only the best grade large bulb. When ordering state voltage, and if Edison, Thompson-Houston, or Westinghouse attaching plug is wanted. For best light, set globe so filament is little "edgeways" to the lens. *No allowance made for damage during shipment.* For current 104 to 110 volts.

Price—100 candle-power, large bulb with base and support, switch, 20 feet of wire and attachment plug.....\$5.00
100 candle-power bulb or lamp, large size..... 2.50



The King Acetylene Burner.

This is without question the best acetylene burner on the market. It consists of four tips, each having *two* jets of light, which unite in one blaze. These four brilliant flames, fed by eight air chambers, give perfect combustion and a powerful light. We have abandoned the old fashioned shape burner, because the tips are not durable. They are small, fragile and so exposed that they are easily broken. The tips used with a "King" burner are made from a solid block with heavy walls around the holes, so they will stand the rough usage of shipping. If the tips should become clogged, use a fine soft wire to clean them, being careful not to nick or chip the edge of small hole. A little defect in the tip will cause it to smoke.

Acetylene, when burning, generates great deal of heat and unless the lamphouse is well ventilated there is danger of breaking the condensing lenses. Oil lanterns are usually well ventilated and can therefore be used with acetylene light. It is estimated that acetylene gives from five to seven times as strong a light as oil and from one-fourth to one-third as strong as calcium.

Judging from the bright white flame of acetylene, many are disappointed at the result when using it in a lantern. The reason of this is

that only a portion of the light can be brought to a focus on the curtain. One reason calcium and electric light is so well adapted for the lantern is because the light all radiates from one small spot. Where the light is scattered, as in a Welsbach mantle or acetylene burner, the condensing lens can collect or condense only a portion of the light, so it will pass through the projecting lens to the curtain. As a rule those using acetylene push the burner in too near the condensing lens. This not only gives less illumination on the curtain, but there is more danger of breaking the condensing lenses. When using acetylene have the room dark as possible and do not try to make too large a picture or get too far from the curtain.

Price, King Acetylene Burner	\$6.25 each
Standard or Support (as shown in cut)	1.00 "
Acetylene Tips50 "

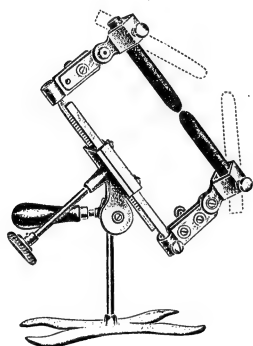


Acetylene Burner Cleaner.

The importance of frequently cleaning an acetylene burner can not be overestimated. The opening in the tip through which the acetylene gas passes is very small and is easily clogged. This opening is too small for a pin and if an effort is made to force anything in it there is danger of chipping off a small piece from the opening which will ruin the burner. With the acetylene burner cleaner the gas as well as air holes can be quickly cleaned without danger of injuring the tip. The cleaner is small, can be carried in the vest pocket and is always ready for use. No one using an acetylene burner can afford to be without one of these cleaners.

Price, Acetylene Burner Cleaner	25 cents each.
by mail	30 " "

Hand Feed Electric Lamp



Standard Electric Lamp

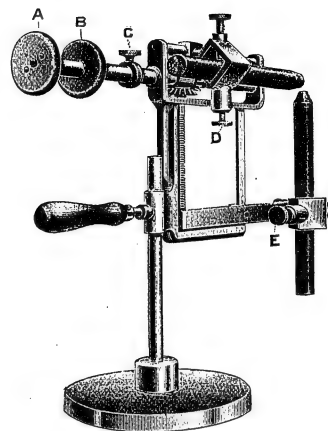
Electricity is the strongest light used for projection work and should always be used when connection can be conveniently obtained.

Automatic or self-feeding electric lamps are heavy, complicated and always getting out of order. Experience has proven that for traveling the hand feed electric lamp is much more satisfactory.

The Standard electric lamp has quick feed, is light and strong, all parts nickel plated and thoroughly insulated.

The dotted lines show single carbons can be tilted for alternating current. This is the best lamp on the market for the money. Cheap in price, but not in quality.

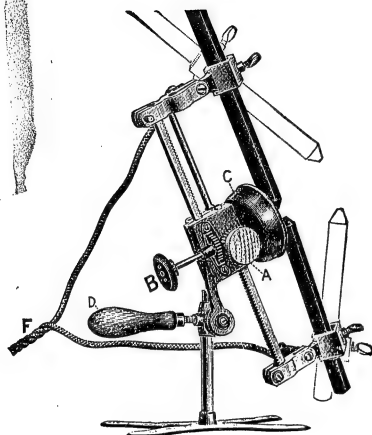
PRICE—Standard Electric Lamp\$ 4.00



Right Angle Electric Lamp.

This cut shows a convenient form of electric lamp for use in stereopicons with a small lamp house. It can be used on either alternating or direct current and by some is preferred to the regular style of lamp. When thumb screw C is tightly set, turning either A or B will operate both carbons together. If thumb screw C is loosely set, either carbon can be operated separately. In other words both carbons can be operated together or each one separately as desired. A moves the top carbon and B the lower one. The carbon holders can be adjusted so as to give the carbons any angle desired and will accommodate either large or small carbon. The lamp is made of the best quality of tempered brass, nickel plated and polished.

Price,\$8.50
Stand for electric lamp show in cut *not* included in the price.

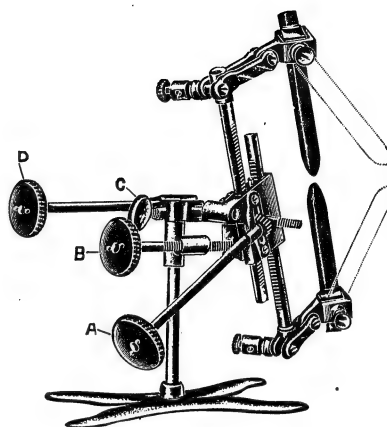


MONARCH ELECTRIC LAMP.

With this lamp the carbons can be operated either from the rear or side by levers A or B. Carbon hood or light shield C serves as a reflector, catches any sparks or refuse from the burning carbons and prevents flood of light coming from rear of lamp house. The dotted lines show how the carbons can be tilted for alternating current.

By a special friction swivel-joint the lamp can be tilted at any angle and will remain rigid on the post. The carbon holders are held in position by *lock screws* so they will not work loose. The lamp has a quick feed and takes carbons long enough to last from 2 to 2½ hours. The upright supports to which the carbon holders are attached stand *directly in front of each other*, so the carbons are in alignment.

PRICE. Monarch Electric Lamp\$8.50



LEADER ELECTRIC LAMP.

The Leader electric lamp is specially adapted for use with a moving picture machine, having every adjustment to keep the circle of light properly centered on the square hole in the moving picture machine.

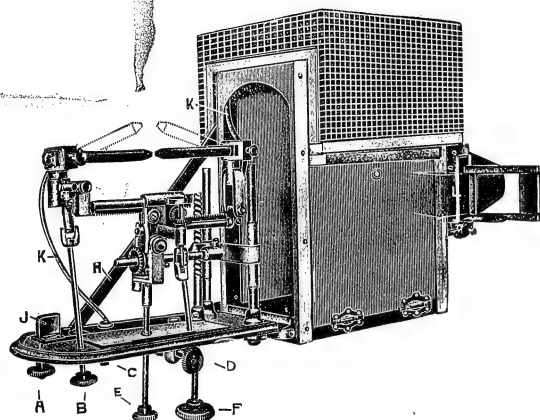
Lever A operates the carbons, B raises and lowers the arc, C is set screw that holds the lamp on the post, and lever D moves the lamp from one side to the other. If used in a lamp house with closed back, the lever: A, B and D will be made long to extend through so they can be operated at any angle.

This lamp has more convenient adjustments than any other lamp on the market except the "Jumbo," which must be used in a specially constructed lamp house. The Leader burner is made of the best tempered brass, nickel plated, and heavy enough for strong current.

The dotted lines show how the carbons can be tilted at any angle desired when used on alternating current.

Price, Leader Electric Burner.....\$10.00

Foot or support shown in cut is not included in price.



JUMBO LAMP—CUT NO. 1.

JUMBO ELECTRIC BURNER AND LAMP HOUSE

Cut No. 1 shows the electric lamp when it is swung out of the lamp house in position for putting in new carbons. A, is knob used to swing the lamp in and out of the lamp house. B, moves the top carbon forward and back. C, raises and lowers the lamp on the standard. D, turns the lamp to the right or left. E, separates the carbons and brings them together. F, moves the lamp forward and back. H, is folding arm or support that prevents the lamp from swinging back too far. J, is part of the switch that closes the circuit when the lamp is in position. K K are asbestos wires that connect the carbon with two outside binding posts. The dotted lines or white outline of the carbons shows the angle the carbons can be tilted for alternating current.

SUITABLE FOR A STRONG LIGHT

For moving picture machines or lanterns where a strong electric light is used, there is demand for a heavy, substantial burner and a large lamp

house. To meet this demand we have constructed the Jumbo Burner and Lamp-house, which can be attached to any moving picture machine.

The Jumbo Lamp is intended to use where hard service is required and large amount of current is consumed. It is especially adapted for moving picture theatres, or any place where the lamp is in constant use.

The regular electric lamp, while it is entirely satisfactory for general use, is too light for this heavy work.

EVERY ADJUSTMENT NECESSARY.

The Jumbo Lamp, in addition to its size, strength and durability, has every adjustment that it is possible to use, and this adjustment is all done *outside* of the lamp house. With the different screw-feed adjustments you can move the lamp forward and back—raise or lower it on the standard—turn it to the right or left—operate or feed the carbons and move the top carbon in front of or behind the lower carbon. By these adjustments the light can always be kept centered on the square hole, or opening, for the moving picture film and the carbons or light adjusted to obtain the best possible results.

WILL NEVER SLIP ON SUPPORT.

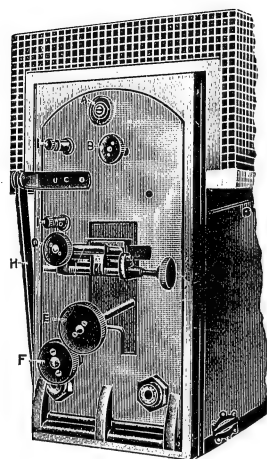
The lamp being raised and lowered on the post by a *screw-feed*, it is impossible for it to ever slip or "drop" as is frequently the case with other lamps using a gear-feed. With a gear-feed you must depend on friction to support the lamp, and when the lamp gets hot and expands the friction is reduced. The little jar or vibration from the moving picture machine has a tendency to cause the lamp to drop, if there is any opportunity for it to do so. The Jumbo Lamp *can not* slip or drop under any circumstances.

QUICK FEED AND LONG CARBONS.

The carbons have a rapid feed and a large, substantial lever to operate them. The carbon-holders have an adjustment of 16 inches and will hold carbons long enough to burn from $3\frac{1}{2}$ to 5 hours, depending on the number of amperes of current consumed. If the carbons are burned too short there is danger of melting or injuring the carbon-holder. Every time the carbons are changed there is a piece left about $2\frac{1}{2}$ inches long, which is thrown away. With the ordinary electric burner it is necessary to change the carbons three times as often as with the Jumbo Burner, and you will, therefore, waste three times as much carbon. With a burner using long carbons there is a saving both in time and money.

MOVING TOP CARBON.

To obtain full benefit of the light, points of the carbons should be kept in such a position as to keep the crater on side of the carbons *next* to the condensing lens. For direct current, center of the lower carbon



JUMBO LAMP—CUT NO. 2.

should be from one-eighth to a quarter of an inch ahead of the center of top carbon—for alternating current the points of both carbons should be perfectly centered. By being able to move the top carbon forward and back, points of both carbons can be kept in proper position to obtain full benefit of the light. In other lamps when using direct current, one carbon is tilted more than the other in order to bring point of one ahead of the other. This gives, in a measure, the desired result *only for the time being*, for one carbon having more angle than the other, the relative position of the points as they burn is constantly changing. With the Jumbo Burner the carbon is not tilted, but the *entire* carbon is moved forward or back as desired. To obtain the best results, points of the carbons should be adjusted *while the light is burning*. This can be done with the Jumbo Burner, and the points always kept in the proper position to obtain the best light.

TILTING THE CARBONS.

When using alternating current, better results will be obtained by tilting the carbons as is indicated in the cut by the dotted lines. With

alternating current, the crater does not remain in same place, but moves around on end of carbon. By tilting the points out towards condensing lens the light on the curtain will not vary so much, caused by the crater changing position. With the Jumbo Lamp the carbons can be tilted at any angle desired and the relative position of the points is always under perfect control of the operator.

JUMBO LEADER LAMP HOUSE.

The back end of the Lamp House with the electric burner is on a hinge that swings out as shown in Cut No. 1. The Lamp House is specially constructed for use of electric light and will pass insurance and fire inspection. The wire guard on top of Lamp House is not an essential part of the construction, but is required by the fire ordinance in many of the large cities, its use being simply to prevent anything from burning should it come in contact with the hot part of the Lamp House.

NO BROKEN CONDENSING LENSES.

Breaking condensing lens is not only an expense, but is also a source of much annoyance. In constructing the Jumbo Leader Lamp House, special attention was given to this so it is extremely rare that a condensing lens is broken even though 50 amperes of current might be used. The Lamp House is constructed on a new principle, whereby a most thorough ventilation is secured, still there is no light escapes around the machine.

SLIDING BASE FOR LAMP HOUSE.

When using a machine in which the moving picture part does not slide over, it is necessary to slide the lamp house. We have a special base board and a special sliding base for the Jumbo Lamp House. The sliding base of other machines can be used, but they are not so well adapted for the Jumbo as the one specially made for it. The sliding base made by us never binds and works much smoother and easier.

PRICE. Jumbo Electric Burner and Lamp House....\$ 44.50
Jumbo Sliding Base and Base Board..... 5.50

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

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THE STANDARD RHEOSTAT.

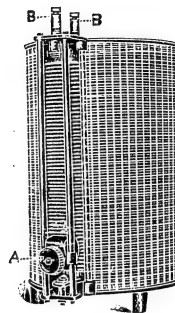
When using an arc lamp with an *incandescent* electric current it is necessary to use a rheostat, sometimes called a resistance coil. The standard rheostat has an improved sliding adjustment or "cut out" that is reliable and always makes a good contact. It also has inside a returning rod for the current which greatly reduces the liability of the rheostat burning out. Other low priced rheostats do not have these improvements and the standard rheostat will last longer than any other two rheostats similar in appearance now on the market.

Standard rheostat No. 1 will give from 12 to 15 amp., and is suitable for current of 110 volts or less.

Standard rheostat No. 2 will give from 12 to 15 amp. of current and is suitable for current of 220 volts or less. This rheostat is larger and heavier than the standard No. 1, and therefore, is not as well adapted for use on the road as the wonder special. The standard rheostats can be used on either alternating or direct current.

PRICE. Standard Rheostat No. 1, for 110 volts or less \$ 4.00
Standard Rheostat No. 2, for 220 volts or less 9.00

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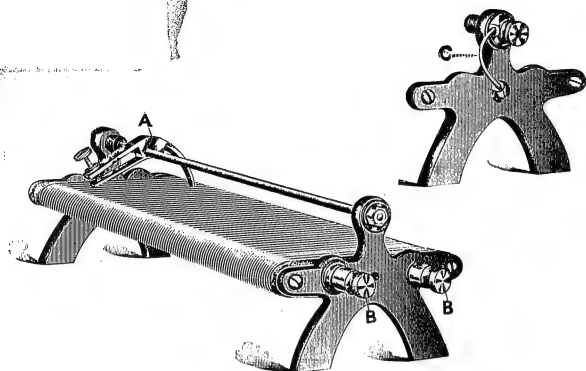
DUPLEX RHEOSTAT.

A is sliding contact or cut-out. BB are binding posts for attaching wire. This rheostat is wound with two wires in multiples which doubles or multiplies the amount of current used. As a moving picture requires more current than a still picture, this rheostat is better adapted for moving pictures than the ordinary rheostat wound with a single wire.

Although the two wires are wound together, still they do not touch, so there is no danger of "arcing." Each coil of wire is separated by asbestos string wound between the wires. It is therefore impossible for the coils of wire to touch each other. In all other rheostats where two wires are wound in multiples, the wires lie side-by-side against each other. Where perfect contact is not made, the current jumps from one to the other, thereby overheating the wire.

This trouble cannot occur with the Duplex Rheostat. This rheostat will give twenty-five amperes of current without overheating.

Price, Duplex Rheostat, for 110 volts or less\$9.00



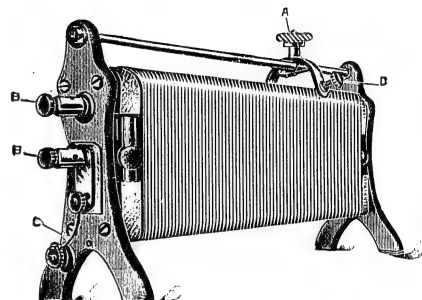
WONDER RHEOSTAT NO. 1.

A is cut-out, B binding post, C fuse wire. The Wonder Rheostats are provided with a fuse. This dispenses entirely with the trouble and expense of carrying a fuse block, which is both inconvenient to use and easily broken.

Composition of the resistance wire used in construction of this rheostat is a valuable discovery. It has EIGHT TIMES the resistance of iron wire (such as is generally used in rheostats) and TWICE the resistance of German silver wire. The latter was formerly considered to have more resistance than any other wire. This new wire does not absorb so much heat as other wire, and constant heating and cooling does not make it "brittle," as is the case with German silver wire.

With other rheostats the wire is either in form of a spiral spring or is wound on a drum and depends on tension to hold it in place. In either case the heat will cause it to stretch and "touch," so there is danger of short circuit and burning the wire in two.

The Wonder Rheostat is constructed on a principle entirely different from any other rheostat. The wire is NOT on a tension and will not stretch and then short circuit.



WONDER RHEOSTAT NO. 2.

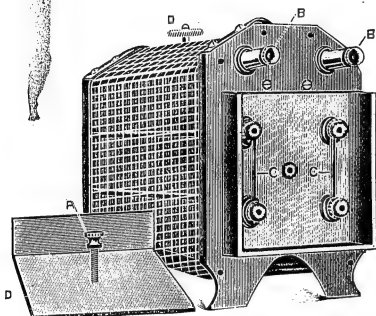
Owing to the high resistance of the wire, only a small amount is required, therefore the rheostat can be made small and light.

By means of the improved sliding adjustment, not only is perfect control of the light obtained, but the rheostat can be used on currents of different voltage. Many electric plants now being installed are for 125 volts and this rheostat can be used on current of this voltage or anything below 125. The ordinary rheostat is made for 110 volts and is not safe to use it on current of higher voltage.

An arc using a direct current should burn quietly, but with an alternating current there is always a humming or buzzing noise. Part of this is in the arc light and part is due to vibration in the rheostat.

The Wonder Rheostat is so constructed that there is no vibration or noise in the rheostat, but the original noise in the arc still remains. No rheostat can control that any more than to control the amount of current consumed—the more current the more light and the more noise. Some alternating currents make more noise than others, depending on the number of alternations or cycles per second.

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WONDER RHEOSTAT NO. 3, WITH WIRE GUARD.

This cut shows style of the wonder rheostat with WIRE GUARD AND ENCLOSED METAL FUSE BOX.

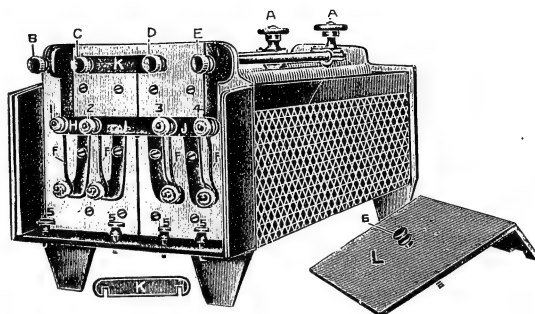
A is the thumb screw that holds the metal cover (D) on the fuse box. C-C are fuse links or fuse wire. B-B are the binding posts, and E is the handle of sliding contact or cut-out.

In many cities the fire ordinance requires a wire guard to be placed around the rheostat, and also requires that all fuse connections be enclosed in a metal case. The bottom of the rheostat has, in addition to the wire guard, a piece of sheet metal covered with asbestos. The object of the wide guard is to prevent anything from coming in contact with the hot wire.

The cover of fuse box on end of rheostat is held in position by a thumb screw, so it can be quickly removed when necessary to replace or examine the fuse.

The rheostat is light, compact and strong. It weighs about 5½ pounds, is 10½ in. long, 7 in. high and 4¾ in. wide.

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WONDER RHEOSTAT, "SPECIAL."

This rheostat is truly a "Wonder," for by the different combinations the equivalent of six rheostats can be made, and it can be used on current of 220 volts and ALL currents of less voltage.

The current most generally met with has 106 to 110 volts. From a current of this voltage you can obtain all the light you want—from four amperes to fifty amperes. The Wonder "Special" is like a reliable bank account—you can draw on it for any amount you need.

The rheostat consists of four coils or apartments, each of which has a separate fuse. These coils can be used in series or multiples, on one light or on two lights. If in series, less current and less light; if in multiples, more current and more light will be obtained. For double dissolving lantern using two arc lights, one coil on each light can be used, or two coils in multiples on each light.

The following combinations can be quickly made without the rheostat overheating:

1	arc light,	12 to 15 amperes,	on current of 220 volts or less.
1	"	4 to 50 "	" 110 " "
1	"	12 to 15 "	" 110 " "
1	"	25 to 50 "	" 110 " "
2	"	lights, 12 to 15 amperes each,	on current of 110 volts or less.
2	"	25 amperes each,	on current of 110 volts or less.

The greater the number of amperes, the more light will be obtained. All these combinations are made *WITHOUT* cutting out anything—the full resistance is in all the coils, and there is no danger of burning out or overheating the rheostat. By using the two sliding “cut-outs,” the rheostat can be adjusted to suit the voltage of different currents.

With all other rheostats, in order to obtain more amperes of light, it is necessary to cut out part of the resistance. This will increase the light, but will make the rheostat hotter. If too much resistance is cut out, the wire will become red hot and the rheostat will soon burn out.

With the Wonder “Special,” if you need a bright light, it is not necessary to cut out resistance, simply *CUT IN* another coil *IN MULTIPLES*. This will give the desired results and keep the rheostat cool.

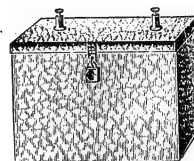
In many places the electric plant is small, the wire is “overloaded” and the operator is not able to obtain sufficient light for his machine. In this case all the coils can be used in multiples, and if there is any current on the line, the rheostat will give it to you, providing you have large enough lead wire. It will pull the current from other lights, which will grow dimmer as yours grows brighter. It is the moving picture operator who can best appreciate the convenience and value of the Wonder “Special.”

Price of this rheostat may seem high, but, considering what it will do, it is the cheapest rheostat on the market, and will be a most profitable investment. It is specially adapted for high-class work, and no one who has used a Wonder “Special” would be without it. Instructions are sent with each rheostat, showing how to make the various combinations.

Price, Wonder Rheostat No. 1, for current of 125 volts or less, and giving from 12 to 15 amperes of light.	\$ 7.00
“ Wonder Rheostat No. 2, for current of 125 volts or less, and giving about 25 amperes of light. . . .	9.00
“ Wonder Rheostat No. 3, with wire guard and enclosed fuse box, for current of 125 volts and giving 12 to 15 amperes of light.	9.50
“ Wonder Rheostat No. 4, with wire guard and enclosed fuse box, for current of 125 volts or less and giving 25 to 30 amperes of light.	11.00
“ Wonder Rheostat “Special,” with wire guard and enclosed fuse box, for current of 220 volts or less.	28.00

REMARKS.

For moving pictures, when the Wonder “Special” is not ordered, the No. 2 or No. 4 should be used. There is no cut of the No. 4 rheostat. However, it is same style as No. 3.



SPECIAL ALTERNATING RHEOSTAT.

In the above cut the rheostat is inside a galvanized iron case. The case or box is filled with oil and for this reason it is often called “The Oil Rheostat.” When using the regular rheostat and alternating current, it is necessary to use about twice as much electricity as it is when using direct current. The “Special Alternating Rheostat” checks the waste of electricity and therefore the amount of current consumed is much less. The oil used in the case is not necessary for operating the rheostat, but helps to keep it cool.

The induction coil used in construction of the rheostat adds considerable to the cost and weight. This Special Alternating rheostat is not suitable for the traveling exhibitor for it can *not* be used on direct current, and also is not convenient for transportation.

The buzzing noise, so objectionable with alternating current, is somewhat reduced when using this rheostat. If the machine is permanently located and alternating current is used, the “Induction Coil Rheostat” will be found a very profitable investment.

Points in favor of the “Special Alternating Rheostat” are, consumes about half the amount of current, reduces the noise, does not get hot and is endorsed by fire inspection.

Price, Special Alternating Rheostat. \$50.00

THE HALLBERG RHEOSTAT OR THE HALLBERG AUTOMATIC ELECTRIC ECONOMIZER

(Patented.)

This is without doubt the most economical rheostat on the market. Two different kinds are made, one for direct and one for alternating current.

The rheostat never gets hot and it is not necessary to place it in oil to keep it cool as is the case with similar devices. As there is no vibration and no heat, the rheostat does not wear out. It is guaranteed to meet the approval of the board of fire underwriters, city electric inspection and fire department.

On a current of 110 volts, with with a 20 ampere fuse on the main or lead wire, 35 to 40 amperes of current can be had at the lamp. The meter, lead wire and fuses can be half the size required when using a regular rheostat.

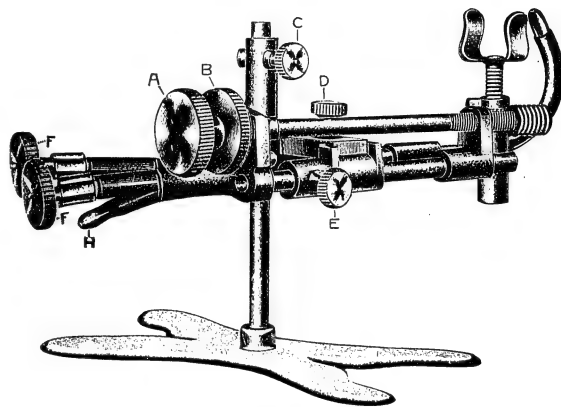
As comparatively little heat is generated there is little danger of breaking the condensing lenses. It reduces the noise at the arc 50 per cent, and prevents all sputtering when carbons are held closely together for a short arc. This rheostat is too heavy for road work, weighing about 70 pounds.

When ordering state whether it is for direct or alternating current.

Price, Hallberg Rheostat or Automatic Electric Economizer \$100.00

CALCIUM OR OXY-HYDROGEN JETS.

This illuminant is known by various names as Calcium Jet, Calcium Burner, Oxy-Hydrogen Jet, Lime Light Burner, etc.



INNER TUBE CALCIUM JET NO. 3.

A is thumb screw of "lime turner" by means of which the lime can be revolved and raised or lowered; B is thumb screw of "lime adjuster" by means of which the lime can, while the light is burning, be moved nearer or farther from the tip; C is thumb screw that holds the jet firmly on the post; D is thumb screw of "adjustable support" by which the jet can be used on post right, left or center of lantern; E is thumb screw

that permits the jet to slide forward or back in the support; F F are the thumb screws of the needle-pointed regulating valves, which are an improvement on the old-style stop cocks; H is one of the two nipples to which the rubber tubes are attached for conveying the gas to jet.

The Inner-tube Calcium Jets are constructed on a scientific principle and are a decided improvement on other styles of calcium jets.

THE INNER TUBE.

The inner tube, as its name indicates, is a tube within a tube. The hydrogen gas flows through the inner tube, which ends at or near the bend of jet. The oxygen gas flows in the large tube around the inner tube. This gives a thin layer or ribbon of gas on the outside, with a solid stream of gas on the inside. One important point in obtaining a good calcium light is to have the

GASES THOROUGHLY MIXED.

The inner tube being smaller the force and expanding pressure of the hydrogen in this tube exceeds that of the oxygen in the larger outside tube. The result is that when the hydrogen comes to end of inner tube it expands, penetrating and diffusing through the thin outside layer of oxygen. This makes a most complete and perfect mixing of the two gases. We are the originators of the "Inner-tube" calcium jet and it is the only jet having a scientific method of mixing the two gases. Thorough mixing of the gas is an important point to consider in purchasing a calcium jet. The Inner-tube jet does this and also gives a continuous, steady flow of mixed gas.

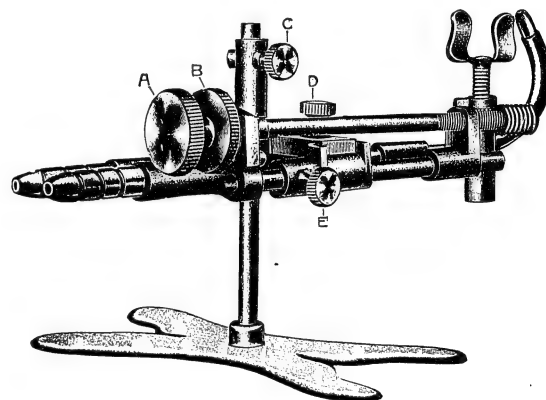
THE TIP.

The tip is made from a special composition metal prepared exclusively for this purpose. It is a hard, "close-grained" metal that will admit of a smooth polish. The bore or hole in the tip should be polished smooth as possible, for a rough tip means a noisy jet and a poor light. The tip, or goose neck, of some jets is made of ordinary brass or copper and soon becomes noisy. Tips for the Inner-tube jets are furnished in three different sized openings, small, medium and large bore. A choice is given with each burner, but when size is not specified, the medium size will be sent. We would recommend the large bore for moving pictures, or even for slides if the machine is a long distance from the curtain. A long tip

or goose neck is easily clogged and difficult to clean. Tips of the Inner-tube jets are short, tapering bore, seldom clog and are easily cleaned.

LIME CUP OR HOLDER.

The lime cup or holder of the Inner-tube jet is made of spring metal, so it can be used for limes of different size. The lime holder of some calcium jets is made of cast metal and is therefore suitable for limes of



INNER TUBE CALCIUM JET NO. 2.

only one size. With the Inner-tube jets the lime holder is adjustable to fit all sized limes on the market. Care should be taken not to raise the lime cup too high, lest the flame melt off end of one of the prongs that holds the lime.

LIME TURNER.

The mechanical lime turner is an important attachment to a calcium jet. Inner-tube jets Nos. 2 and 3 are provided with a mechanical lime turner, by means of which the lime can be turned, raised or lowered from outside of the lamp house.

If the blaze is allowed to remain too long in one place on the lime,

it will burn or bore a hole in the lime and should therefore be turned occasionally to prevent this "pitting." A tip with a small hole will usually "pit" the lime quicker than a tip with a large hole. Forcing the gas will also have the same effect, in which case the lime should be turned more frequently.

LIME ADJUSTER.

This is a mechanical device for adjusting (while the light is burning) the distance between the lime and tip. With all calcium jets the lime can be adjusted or set before the gas is turned on, but not after the light is burning. An accurate adjustment of this distance can be made only while the light is burning. If the lime is the proper distance from the tip, the light will not only be bright, but will also burn with less noise.

When more gas is turned on for a moving picture or dark slide the lime should be moved a little farther from the tip and when some of the gas is turned off, the lime should be moved a little nearer the tip. The distance the lime should be from tip will also vary according to the angle the gas strikes the lime and the size of opening in the tip.

ADJUSTABLE SUPPORT.

Jets Nos. 2 and 3 are supplied with an adjustable holder or support that can be set to suit post in any lantern. All lanterns are furnished with a post to which the jet or burner is attached by means of a set screw. The post is either in the center or to the right or left of center. In order to bring the light in direct line with the center of condensing lens, it is usually necessary to change position of the post. This requires drilling a hole, cutting a thread, etc. None of this delay, expense and trouble will be had with the Inner-tube jet. By means of a thumb screw the support that fits on the post can be instantly adjusted for any position. No other jet is furnished with this adjustment.

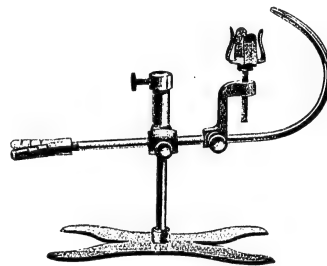
STOP COCKS.

Stop cocks are used to regulate flow of gas to the tip when using double lantern and low pressure key. For single lantern or high pressure key they are of no special value. A stop cock is not practical for this purpose, because it has no fine regulation. In place of the stop cocks, with the Inner-tube jet, is furnished needle point regulating valves. This gives fine adjustment, perfect control of the gas, and is a great improvement on the stop cocks. The regulating valve on the hydrogen side

of jet will also be found convenient to use when a saturator is used in place of a hydrogen tank.

MIXING CHAMBER.

The two gases should be thoroughly mixed before reaching the tip, and the smaller the chamber in which this mixing can be properly done the better. A jet with a large mixing chamber does not work well with a double dissolving lantern. The large amount of mixed gas in the chamber will cause the light to "snap out" unless the dissolving key is turned very slowly. This is necessary in order to give the mixing chamber time to be entirely cleared of oxygen. There are several calcium



INNER TUBE CALCIUM JET NO. 1.

jets on the market claiming to give light of large candle power, owing to the fact that they have large mixing chambers, by means of which the gases are thoroughly mixed. The Inner-tube jet being constructed on an entirely different principle from other jets, accomplishes this thorough mixing and does it in a small mixing chamber.

LESS NOISE.

As the gases both mix flowing in the same direction, with no sharp turns to make, the light burns more quickly. There is always more or less noise when two gases come together flowing in opposite directions, which is the case with most jets. In the Inner-tube jets both gases mix flowing in the same direction. From cut of jets Nos. 2 and 3, one

might think there were two main gas tubes leading to the tip. The gas, however, passes through only one side of the jet, the other side serving simply as a means of support for the lime holder and turner.

POINTS OF SUPERIORITY.

The Inner-tube calcium jet has many improvements and points of advantage over other calcium jets.

1. Better method of mixing the gases.
2. Consumes less gas for a given amount of light.
3. Gives a brighter and more steady light with less noise and sputtering.
4. Has mechanical device to adjust distance of lime from tip.
5. A mixing chamber specially adapted for dissolving lantern.
6. Regulating valves in place of stop cocks.
7. Adjustable support for jet so it can be used on any lantern.
8. More convenient to operate.

REMARKS.

A calcium jet is one of the most important things to consider when using oxy-hydrogen light. The lenses, pictures and everything else may be of the best, but if the calcium jet is poor, it is impossible to make a good picture on the curtain. The inner-tube jets cost no more than other burners and have many points of advantage. We would suggest reading carefully "Calcium Light" as applied to projection, see index.

THREE DIFFERENT STYLES.

Jet No. 1—(see cut). Inner-tube calcium jet No. 1 has neither lime turner nor lime adjuster; however, excellent results will be obtained with it and for a low-priced jet, it has no equal.

Jet No. 2—(see cut). Inner-tube calcium jet No. 2 has mechanical lime turner and lime adjuster. It is the same as No. 3 except there are no regulating valves (in place of stop cocks). This is the calcium jet we specially recommend for single lantern. With it the lime can be revolved, raised or lowered and moved forward or backward as desired—it gives absolute and perfect control of the lime.

Jet No. 3—(see cut). Inner-tube calcium jet No. 3 has mechanical lime turner, for revolving, raising and lowering the lime; mechanical

lime adjuster for adjusting the distance between the lime and tip, and two needle regulating valves in place of stop cocks. This jet is specially adapted for dissolving lantern when using a low pressure key.

Price—Inner-tube Calcium Jet No. 1.....	\$3.75
Inner-tube Calcium Jet No. 2.....	6.50
Inner-tube Calcium Jet No. 3.....	8.00
Tips, either small, medium or large bore, each.....	.50

Standard shown in cut not included in price of Jet. If Standard is wanted add \$1.00 to above price.

NOTICE.

There are several calcium jets on the market similar in appearance to the "Inner-tube" jet, however they *do not* have an "Inner" tube, that is, a *tube within a tube*. Beware of these imitations. See that the name "Inner-tube" is stamped on the jet.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

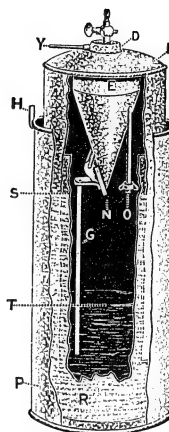
We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

Acetylene Gas.

Acetylene gas for many years was known only as a laboratory curiosity, but in 1893 a method was discovered of manufacturing the carbide in quantities for commercial use. The gas is made by simply immersing calcic carbide in water. This chemical (usually called "carbide") is produced by fusing together in an electric furnace about 40 per cent finely ground coke and 60 per cent unslacked lime. This requires an intense heat, which can only be obtained by an electric furnace. In appearance it resembles lime stone and is just as safe to handle. The same caution applies to its care as does to unslacked lime, that is *keep it dry*. If a piece of calcic carbide be heated till it is red hot, it will *not* give off its gas or do it any injury; but place it in water and it immediately begins to liberate acetylene gas. In liberating gas it also liberates great deal of heat. Carbide as found on the market is usually in small pieces and the size used with both the Ideal and Perfection Generator is $\frac{1}{4} \times 1-12$. Each pound of carbide will produce from $4\frac{1}{2}$ to 5 cubic feet of acetylene gas. Two pounds of carbide will give sufficient gas for two hours use with the best quadruple burner. All acetylene tips are constructed on principle of a Bunson burner, that is, air is mixed with the gas before reaching the point of combustion. Every tip has two or more holes to admit air, which is mixed with the gas before burning. When used with a good tip, acetylene burns with a pure white light and without smoke or odor. In brilliancy it is about twelve times that of ordinary illuminating gas. Although it will not compare with calcium or electric light it will give a good ten foot stereopticon picture.

Explosions reported from acetylene gas are usually from using liquid acetylene or where the gas is confined under extremely high pressure. There is no more danger in the use of acetylene for stereopticon, than there is in using the ordinary illuminating gas. All accidents that have occurred with acetylene would have occurred with ordinary illuminating gas under the same circumstances.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes - have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.



The Ideal Acetylene Generator.

All authorities on the manufacture and use of acetylene agree that the best and scientific method of obtaining the gas is to drop small quantities of carbide in a comparatively large volume of water. The Ideal Acetylene Generator is constructed on this principle and automatically drops the carbide in the water as required.

IMPROVED METHOD

This method of dropping the carbide in water, possesses many advantages over the old method of immersing the carbide in water while contained in a wire basket. Generating acetylene gas develops great heat and it is desirable to keep the carbide and water cool as possible. When the carbide is dropped in the water it falls to the bottom, so the gas as liberated, bubbles up through *all* the water. But when the carbide is used with a *wire basket* only the surface

With this generator the unused carbide is kept perfectly dry, and the charged generator will stand for days without making or losing any gas. Sufficient carbide can be put in the hopper to run a four jet burner two and a half or three hours. As the carbide in the hopper is always dry and clean, whatever is left can be poured back in the can with the rest of the carbide. Cost of gas is about ten cents per hour.

With the Ideal Generator carbide is fed automatically from the hopper into the water. The gas produced raises the inside tank until the plunger closes the supply tube. As gas is used out the inside tank gradually drops until plunger rod touches bottom of reservoir, when more carbide is released, and more gas formed.

SMALL SIZE GENERATOR.

GENERATOR OUTFIT.

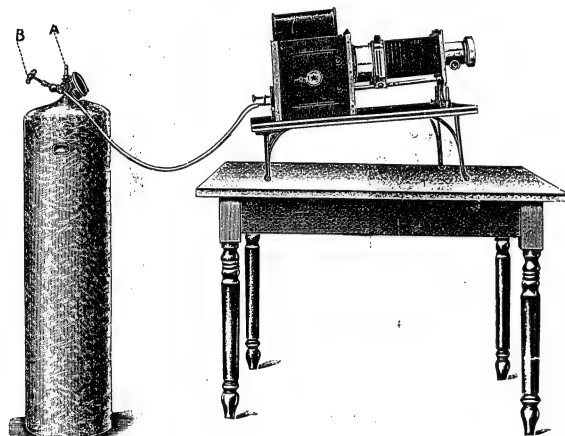
Complete printed instructions for use are sent with each generator.

Price, Ideal Generator.....	\$ 8.00
Generator Outfit.....	10.00
" " Burner and Hose.....	15.00
100 pound can Carbide ($\frac{1}{4}$ x1-12 inch).....	5.00
10 " " " " " "	1.00

MAKING ACETYLENE GAS

This acetylene outfit is constructed on an entirely new principle and is by far superior to any acetylene outfit made for the stereopticon or magic lantern. "P" is generator and wash bottle and "B" is the storage tank. No heat is required for making the gas. The carbide is gradually brought in contact with the water, liberating the acetylene gas, which is stored by its own pressure in the tank. The process is simple and in a few minutes sufficient gas

can be made for several entertainments. The gas is made *before* the entertainment begins, so all you have to do is to turn on the gas and light it.



THE PERFECTION ACETYLENE GENERATOR ATTACHED TO STEREOPTICON.

IS IT DANGEROUS?

Some people have an idea that the use of carbide gas is dangerous. On this question we refer you to the *Scientific American*, *Acetylene Journal*, or any other work of authority. They will all tell you there is no more danger in using carbide gas than there is in ordinary house or illuminating gas, and some even claim, for general use, there is less danger. The generator is so constructed and the amount of carbide is so small that, practically, there is no danger whatever in making the gas. As a safeguard against danger from an accident while making gas,

a safety valve is provided. It is *very seldom* an excessive pressure is obtained or an accident occurs; but in case of an emergency the safety valve will relieve the excessive pressure and no harm will be done.

OBJECTIONS TO THE OLD STYLE ACETYLENE OUTFITS.

In all other acetylene outfits the gas is made as it is used and is kept in the tank by what is termed a "water seal." When full pressure is obtained (or the tank stands unused for awhile) the gas will bubble out through the water, escaping in the air. This is not only disagreeable but unhealthy and dangerous. All the gas or carbide left in the generator *after* the entertainment cannot be saved for future use and is therefore a loss. Another serious objection is that water frequently gathers in the tube causing the light to constantly flicker.

ADVANTAGES OF THE PERFECTION GENERATOR.

In the "Perfection" acetylene gas generator there is no loss of carbide or gas. The gas stored in the tank can be shipped and used at any future time. There is no danger of gas escaping in the air. There being no water in the tank it is perfectly clean and can be used on a carpeted floor. The gas being free from steam or moisture, no water can accumulate in the tubes. The gas in the tank is always dry and under constant pressure; the flow of which is regulated by a needle valve. This gas gives a steady, bright light and for dissolving with a double lantern, it is far superior to any other acetylene gas making outfit made. Those who purchase the "Perfection" acetylene generator, can any time in the future, add the "Ozo" gas making part of the "Ozo-Carbi" outfit (described on page 86 of our catalogue). This will make the "Ozo-Carbi" outfit complete, which gives a light brighter than calcium and more simple than electricity. Expense of the "ozo" part of the outfit will be \$40.00. Only few minutes is required to make the gas and the process will be found very simple. Full directions sent with each outfit.

Price, Perfection Generator Outfits complete.....	\$35.00
Carbide, 10-lb. can.....	1.00
" 100-lb. can.....	5.00

The outfit complete consists of generator and connections, tank and valves and 5-lb. can Carbide for making gas. When packed for shipment, the outfit consists of one box and one tank.

CALCIUM LIGHT AS APPLIED TO PROJECTION.

This illuminant is known by various names, as calcium or lime light, oxy-hydrogen or gas tank light. The name, however, most generally used in this country is "calcium light."

For many years this was the most popular light used for high class work, but electricity is now rapidly replacing it. Electric light is cheaper, stronger and more convenient to use. Calcium light is made by simply heating a piece of lime to a white heat. This is accomplished by burning against the lime, a mixture of the two gases, oxygen and hydrogen.

THE OXYGEN GAS.

Oxygen occurs in a free state in the air, mixed with about four times its volume of nitrogen. Oxygen is not a combustible gas, but a supporter of combustion. A gas jet would not burn if there was no oxygen in the air. It is the oxygen supporting combustion of the hydrogen, that produces an intense heat by which the lime is made white hot. Oxygen is a colorless gas, having no taste or smell. For this reason care should be taken to see that all connections are tight when making or using it. Frequently an operator will lose quite a percentage of his oxygen by being careless about tight connections or a loose stuffing box. A leak from the gas used for hydrogen will soon be detected by the odor, but not so with oxygen. A convenient test is to light a match, blow out the flame, and hold the glowing ember to a joint where oxygen is escaping. The spark will glow more brightly and frequently relight the match. The better way, however, to test a connection, is to rub on the joint thick soap-suds or lather. The slightest leak will be detected by the gas bubbling through the soapsuds. There are a number of methods used to make oxygen for commercial use, but the one in general use for calcium light is by heating chlorate of potash and black oxide of manganese. No oxygen is obtained from the manganese—it serves simply as a medium for gradual liberation of the gas. Without a medium of this kind the chlorate of potash would melt and then liberate the oxygen with explosive violence. The chlorate of potash should be in small pieces or crystals. If necessary to use the powdered chlorate of potash add to the mixture of

potash and manganese, about twenty per cent common table salt. The gas will then be liberated quietly. Oxygen made from chlorate of potash should be washed (allowed to bubble through water) in order to remove the chlorine, some of which is liberated with the oxygen.

One pound of chlorate of potash will make about 4 cu. ft. of oxygen. This is sufficient to last about an hour, when using a tip with a medium bore. One cubic foot of oxygen weighs 1.43 oz. or 1 oz. equals 7-10 of a cubic foot of gas. A 50-ft. tank of oxygen will therefore weigh about 4½ pounds more when full, than it does when empty. Should you weigh a tank before and after an entertainment, finding the difference to be 10 oz., multiply this by 7-10 and it would show you had used 7 cubic feet of oxygen.

THE HYDROGEN GAS.

Hydrogen, often called inflammable air, exists in a free state on the surface of the earth, only in small quantities. It is evolved in large quantities from active volcanoes and petroleum wells. When gas bags were in general use, both hydrogen and oxygen were made by the lantern operator and stored in the bags. The usual method employed for making this hydrogen was by the action of dilute sulphuric acid on scrap zinc or iron nails. The hydrogen obtained by using zinc is purer than that obtained from iron. Pure hydrogen is a colorless gas and has neither taste nor smell. It is the lightest known substance, being about 14½ times lighter than air. Although hydrogen is not poisonous, it is incapable of supporting animal life, owing simply to the exclusion of oxygen. Pure hydrogen at the present time is seldom used for making calcium light. The hydrogen in general use for this light is in form of illuminating gas or vaporized 88 gasoline or ether. The gas sold in tanks for hydrogen is just the ordinary house or illuminating gas pumped into tanks. It has been claimed that with pure hydrogen a stronger light could be obtained. Careful tests have not only proven that this is not true, but have also proven that more oxygen will be required to produce an equal amount of light. The result of burning hydrogen and oxygen together forms an oxide of hydrogen (H₂O)—the common name of which is *water*. If hydrogen and air, or oxygen, be mixed in certain proportion, and a flame applied to the mixture, they will instantly combine with a violent explosion. A tank that has been used for hydrogen should

never be used for oxygen. The gas seems to saturate the metal, so it is almost impossible to remove it.

BUY OR MAKE THE GAS.

To obtain the necessary gases for making calcium light the exhibitor must either buy the gas in tanks or purchase a gas making outfit and make his own gas. To purchase the gas in tanks will cost more than to make the gas, when the oxygen is made from chlorate of potash. Buying gas in tanks or using a gas-making outfit, each has points of advantage, not possessed by the other.

CALCIUM GAS-MAKING OUTFITS.

Of the portable gas making outfits on the market, there are several different styles and prices, description of which will be found elsewhere in the catalogue. All these outfits except the "ozo-carbi" obtain their hydrogen by passing a little oxygen through 88 gasoline or ether. The oxygen passing through the liquid converts it into vapor. This vapor mixed with some oxygen takes place of the hydrogen or black tank.

THE SATURATOR.

Also See Index, "No. 3 Saturator."

The saturator is that part of a portable gas making outfit that produces the hydrogen, and takes place of the hydrogen or black tank. It is filled with cotton or some other porous material, saturated with 88 gasoline or ether. Ordinary gasoline cannot be used, as it is too heavy and will not evaporate rapidly enough. The lightest gasoline in commercial use is the 88, and when ordered for use with a saturator be sure to specify the "88." If ether is used, order the *stronger* or *concentrated*. This contains only about 4 per cent alcohol, while the ordinary commercial ether contains about 25 per cent of alcohol. It not only gives better results, but will last longer. The alcohol in a poor quality of ether does not evaporate readily and accumulates in the saturator. The commercial term "ether" always means sulphuric ether unless otherwise stated. Squibb's ether is found in every drug store and is the ether generally used for anasthetical purposes. It is a high priced concentrated ether, but no better for use in a saturator than any other concentrated or stronger ether.

For more information regarding construction and use of saturator, see index, "improved saturator."

GAS TANKS.

In many of the large cities are calcium light companies who furnish the gases in tanks or cylinders. These tanks are made in various sizes. The most popular for use on the road is the largest size, 50-ft. Scaff tank.

It is 12x48 inches, weighs 95 pounds and is tested to 600 pounds hydraulic pressure. The oxygen tank is painted *red* and the hydrogen tank *black*. To contain 50 cubic feet, they should be charged to 225 pounds. As a little more hydrogen is used than oxygen, the black tank is usually charged to 240 pounds. A pair of these cylinders (50 cubic feet) will last from 6 to 9 hours, depending on how much the light is "crowded," and size of bore in the tip. The calcium light companies who sell gas make no charge for use of the tanks, unless the tanks are kept over certain length of time, when a small weekly rental is made. In another part of the catalogue will be found list of firms who sell calcium light gas. When speaking of the price of gas, it is always understood to be a tank of each gas. In Chicago the cost of this gas is 12½ cents per cubic foot—that is, a 50-ft. tank of oxygen and a 50-ft. tank of hydrogen will cost \$6.25.

CALCIUM JET.

Care should be used in selecting a jet, for on it largely depends success of the light. Among the points to be considered in purchasing a jet are: Adjustment of the lime (revolving, raising and lowering, and moving the lime nearer or farther from tip)—thorough mixing of the gas—a good tip with a smooth bore, and if low pressure dissolving key is used see that the jet has stop cocks or regulating valves.

For information covering these points see index, "inner-tube jet." When shipping, care should be taken that the tip is not injured. A noisy jet, when small amount of gas is used, is due to a dense, high spot in the hole, or to some foreign substance in the tip. To remove a hard instrument to clean the tip, lest you make it rougher, use a bamboo pipe cleaner of wool or cotton. If a wire is used, rub it first with fine wire and then used with care. Never allow the tip to melt, for as there is danger of melting it off or making it soft and flakey, it will be rough and noisy. If a jet has a large mixing chamber it will not work well with low pressure dissolving key. When purchasing the jet,

(strong pressure of gas) the lime should be turned more frequently than when using small pressure of gas. A jet with small bore will "pit" the lime quicker than one with a large bore, and when using the small bore, the lime should be turned oftener. When using a tip with a large bore, a fair pressure of gas must be maintained, otherwise the light might "snap back" in the jet and burn where the two gases come together. If a jet with a small bore is used this is not so liable to occur. To obtain the best results, as you increase the pressure at the tip (by turning on more gas), you should also increase the distance between the tip and lime. For further information read description of "inner-tube" calcium jet.

TO OPERATE THE LIGHT.

See that the rubber tubes and pipes of the jet are free from obstruction. See that the piece of lime when placed in the holder and revolved is equal distance from the tip. The proper distance the lime should be from the tip will be governed by the size of bore in tip, amount of gas consumed, etc. However, to start with, set the lime from $\frac{1}{8}$ to $\frac{1}{4}$ inch from tip. Turn on the hydrogen first and light at the tip. When the blaze is three or four inches above the lime, slowly turn on the oxygen, until the blaze is nearly all consumed. There should always be a slight excess of hydrogen which will be indicated by a tinge of yellow blaze around the light. Turn on more hydrogen and then more oxygen until the light will slightly hiss or roar, then turn off a little oxygen and a little hydrogen until the light burns quietly. If the jet is provided with a mechanical lime adjustment, move the lime a little nearer or farther from the tip, until you find the hottest part of the blaze. This you can tell by the amount of light on the screen. Never look directly at front part of the lime, lest it "dazzle" or "blind" the eyes. When the eyes are not in normal condition, you cannot see to obtain a good focus. A little experience will soon enable one to judge the quality of light by appearance of field on the curtain. It is well to occasionally glance at the lime from the rear to see if there is a slight fringe of yellow flame around the light.

Care should be taken to adjust the burner so the brightest spot on the lime will be strictly in center of condensing lens. Look at the curtain while you raise and lower the burner a little, move it forward and back, from one side to the other, until you find the place where the best illumination on the curtain is obtained. If the lime is proper distance

from the tip, it will also make the light brighter (see "lime adjuster" under calcium jet).

Many operators are careless about adjusting the burner and regulating the gas to obtain a mixture that will produce the best light. Some operators will obtain, with same amount of gas, from 10 to 25 per cent more light on the curtain than others. This difference is due to careful adjustment of the burner, the lime and the gases.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

Portable Gas Outfits.

Compare the Different Kinds.

There are a number of different styles of portable calcium gas making outfits on the market and they all have the same object in view—namely that of *saving the exhibitor money*.

Gas Bags.

This was the first and original portable outfit. The oxygen and hydrogen were both made and stored in the gas bags before the entertainment began. The bags being made of rubber are not durable and this style of outfit at present is not in general use.

Cost per hour for this light is about 35 cents.

Tank and Saturator.

This style of outfit has become very popular during the last few years. The oxygen is made and stored in the tank before the entertainment begins. The hydrogen is automatically made as used from gasoline or ether, by what is termed a "saturator." *Beware of a small saturator.*

The saturator that will cause the least trouble is the improved No. 3 described in this catalogue.

It is constructed on scientific principles and protected by patents. Compare it with any other saturator on the market and you will readily see its many points of advantage.

When the oxygen is stored in a tank, there is no waste of chemicals or gas—a free steady flow of gas is always obtained and by means of the gauge, you tell at all times just the amount of gas in the tank.

Cost per hour with this light is about 25 cents.

Oxygen Made by Heat as Used.

In this style of outfit no bags or tank are used; but both gases are made automatically as required. The oxygen is made by application of small alcohol lamps to a tube or series of cups filled with oxygen chemicals. This heats the chemicals sufficient to liberate the oxygen gas as required for use. The hydrogen is made by using a saturator. The outfit is light, weighing about 35 pounds and the expense of running is small. Owing to the trouble of making during the entertainment, both the oxygen and hydrogen gases, this style of an outfit has never been very popular.

Cost per hour of light with this outfit is about 30 cents.

Oxylithe and Water.

In this outfit like the preceeding one, neither tank nor gas bags are used, both gases being made while using the light. The oxygen is obtained by bringing in contact with water a chemical called *Oxylithe*. The hydrogen is made by using a saturator.

Although very good results can be obtained with this outfit, still it is not as convenient to operate as where the oxygen is made and stored in a tank. One of the serious objections is the expense of the chemicals (*Oxylithe*) for making the oxygen.

Cost of light with this outfit is about \$1.00 per hour.

Ozo-Carbi Outfit.

THE KING OF PORTABLE LIGHTS.

This outfit requires two tanks. No saturator is used; but both gases are made and stored in the tanks. *No gas is made while using the light.* Everyone familiar with calcium light admits that two tanks of gas is the most reliable, convenient and best method of making calcium light. It is the method used by all the theaters, all the large companies on the road and all the best lecturers and exhibitors. The only way to obtain a constant, reliable, even flow of gas and a steady light is by using two tanks. Cost of light per hour with this outfit is about 20 cents.

Comparison of Gas Outfits.

By comparing the cost and quality of the different portable gas outfits, it will be readily seen that the "ozo-carbi" outfit is much superior to all other outfits. It costs less to run it; it gives a stronger and more steady light and is much more convenient to operate. As moving pictures require a very strong light, the "ozo-carbi" light will be found specially valuable to everyone using a moving picture machine. The one to appreciate this light most is the one who has tried some other gas making outfit.

Experience has taught every successful circus, show or theatrical manager to do *everything* that is possible *before* the entertainment or performance begins, "If you wish to be successful profit by the experience of those who have made a success."

Not only make your own gas but attend to every detail before time for the entertainment and you will succeed while others fail.

CALCIUM LIGHT GAS COMPANIES.

For the convenience of those who wish to purchase gas we submit the following list of calcium light companies, where oxygen and hydrogen can be purchased in cylinders and tanks. Gas is sold in several different size cylinders; but the one in general use is the large size, 12x48 inches. When charged to 225 pounds, this size cylinder holds 50 cubic feet of gas, sufficient to run about seven hours. All cylinders, large or small, are charged to the same pressure, 225 pounds. Two cylinders are required, one of hydrogen and one of oxygen. A pair of the large size cylinders (12x48) weighs about 200 pounds. The price of gas will vary somewhat with different companies, but is usually about 12½ cents per foot.

The Chicago Calcium Light Company charge \$6.25 for two large cylinders of gas (one of oxygen and one of hydrogen), each holding 50 feet. No charge is made for use of the tanks, if returned within thirty days.

LIST OF CALCIUM LIGHT GAS COMPANIES

ALBANY Calcium Light Co., 26 Williams St., Albany, N. Y.	INDIANAPOLIS Calcium Light Co., 116 S. Capitol Ave., Indianapolis, Ind.
BALTIMORE—J. Frank Eline & Co., 110 E. Baltimore St., Baltimore, Md.	MILWAUKEE—Cream City Cal- cium Light Co., 55 Oneida St., Milwaukee, Wis.
BOSTON—New York and Boston Calcium Light Co., 102 Utica St., Boston, Mass.	NEW YORK Calcium Light Co., 410 and 412 Blecker St., N. Y. City.
BROOKLYN Calcium Light Co. 112 Front St., Brooklyn, N. Y.	OMAHA—Carl E. Balbach, 1012 N. 39th St., Omaha, Neb.
CHICAGO Calcium Light Co., 47 S. Desplaines St., Chicago, Ill	PITTSBURGH Calcium Light Co., 121 Fourth Ave., Pittsburg, Penna.
CHICAGO—Samuel Frankenstein, 41 Market St., Chicago, Ill.	PHILADELPHIA Calcium Light Co., 309 S. 5th St., Philadelphia, Pa.
CINCINNATI Calcium Light Co., 108 W. Fourth St., Cincinnati, O.	ST. LOUIS Calcium Light Co., 516 Elm St., St. Louis, Mo.
CLEVELAND Calcium Light Co., No. 2039 4th St., S. E., Cleveland, O.	Missouri Calcium Light Co., 608 Olive St., St. Louis, Mo.
COLUMBUS Calcium Light Co., 796 North High St., Columbus, O.	SAN FRANCISCO Calcium Light Co., 255 Bay Place, Oakland, Cal.
DENVER Calcium Light Co., 966 Eleventh St., Denver, Col.	SYRACUSE—J. R. Clancy, 247-249 N. Salina St., Syracuse, N. Y.
DETROIT—Western Calcium Light Works, 186 Hasting St., Detroit, Mich.	

ARNOLD'S IMPROVED CALCIUM LIGHT OUTFIT.

THE ONLY PORTABLE CALCIUM LIGHT OUTFIT CONSTRUCTED
ON PRACTICAL AND SCIENTIFIC PRINCIPLES

CALCIUM LIGHT.

HOW MADE.

Calcium or lime light is made by heating a piece of lime to white heat by burning the two gases, oxygen and hydrogen. These must be kept in separate cylinders or tanks and mixed in the burner when used.

Making your gas with this outfit the expense for each entertainment will be about 35 cents. To buy gas and pay express charges both ways the expense will be from \$1.50 to \$2.00 for each entertainment. The saving in express charges alone will pay cost of an outfit in a very short time. Besides it avoids serious losses often accruing from delay in filling orders, misconnections and delays in transit. This is a very important item and one that is liable to occur at any time.

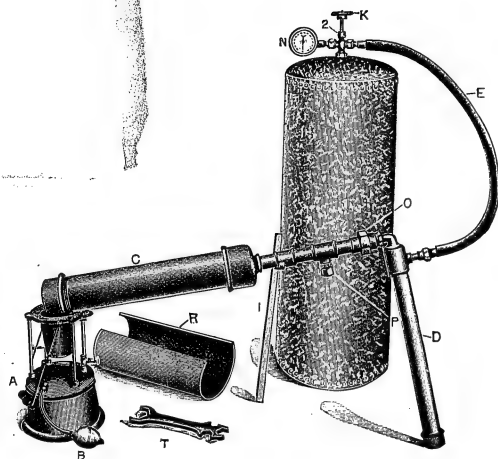
You can always make your own gas anywhere. In half an hour you can make enough to last you for an evening performance of two hours or more.

Where electricity cannot be obtained, where they insist on charging exorbitant pay for same, or where current fails (which is very often the case) the change can be made and you are always ready and independent.

GAS BAGS. From a stand point of convenience and economy, various methods and devices have been tried to obtain a Portable Calcium Gas Making Outfit. Among the most popular of these has been the "Gas Bag" Outfit.

The gas seems to rot the bags, and they soon get to leaking and are rendered useless. You can place no dependence on a gas bag. It is likely to get punctured or spring a leak at any time, and this unfortunate circumstance frequently occurs just before or during an entertainment. As gas cannot be shipped in a bag, what is left after an entertainment is a total loss.

A **TANK** can always be depended upon. Enough gas can be made at one time for several entertainments. There is no waste of gas, and all this expense and annoyance is avoided.



Oxygen Gas Making Outfit.

A, is plumber's heater; C, retort for chemicals; D, wash bottle; E, connecting tube or hose; F, is stem of tank valve; N, pressure gauge; I, supporter for retort; R, hood for retort.

The most popular method of heating the retort is to put it in a stove or furnace and use wood or soft coal for fuel. The gas can also be made by building fire out on the ground. The above cut shows making gas by heating retort with a plumber's furnace.

Any other method may be used to heat the retort; but if the plumber's furnace is used, much better results will be obtained by covering the retort with a sheet iron hood (R) to confine the heat. Price of furnace with hood is \$5.00 and is not included in the price of the outfit.

The tank is 12x36 inches, and tested with hydraulic pressure to 450 pounds. It is made from drawn steel, galvanized inside and out, and has

no seams or rivet heads. The tank will hold sufficient gas for two and a half to three hours' constant use.

The oxygen gas is made from a mixture of four parts by weight of Chlorate of Potash in small *crystals* and one part of *powdered* Black Oxide of Manganese. These chemicals can be purchased in any retail drug store. The oxygen gas is very easily made. The mixed chemicals are placed in retort C, heat is applied and as the oxygen is liberated, it is stored in the tank. No pump is required—the gas being forced into the tank by direct expansion. There is no waste of gas, for all gas left in tank after an entertainment can be used the next time or more gas added at any time convenient.

The oxygen gas making outfit when packed ready for shipment consists of one box and one tank and can be checked as baggage; weight of complete outfit about 150 pounds.

Price, Oxygen Gas Making Outfit.....\$35.00

Plumber's Furnace and Hood.....\$5.00 extra

The above outfit does not include saturator and connections, which is necessary to complete an outfit for use with a lantern.

Oxygen Chemicals.

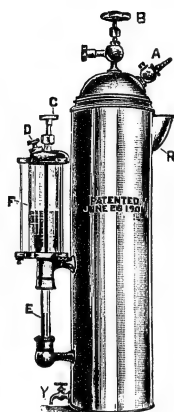
The chemicals generally used for making Oxygen are Black Oxide of Manganese, 1 part, and Chlorate of Potash, 4 parts. The Manganese is a black powder, and the Potash is in small white pieces or crystals.

These should be of good quality, well mixed, free from dirt, scraps of paper, pieces of wood, etc. Should any carbonaceous matter (substance that will burn) be mixed with the chemicals it might take fire and cause a deal of trouble.

Black Oxide of Manganese is frequently adulterated with charcoal, which cannot be detected by the eye. For ordinary use, this would do no harm; but should never be used for making oxygen. You cannot afford to take chances of using poor chemicals. Our chemicals are the best quality, mixed ready for use, and are sold at a low price. When sent by freight in lots less than 100 pounds 50 cents should be added for drayage. This charge also applies to *ozo* chemicals and carbide.

As we handle them for convenience of the trade, all orders for chemicals should be accompanied by the cash. Each charge will require about 2½ lbs. Oxygen chemicals should always be ordered with the outfit.

Price, per pound, mixed, ready for use.....20 cents
In lots of 100 pounds or more, 10 per cent. discount.



IMPROVED No. 3 SATURATOR.

The only safe, reliable, and scientific saturator made.

The above cut shows the latest improved saturator, with glass gauge, regulating valve and reserve supply tank. The glass gauge not only shows at all times when the proper amount of liquid is in the saturator, but it also serves as a "by-pass", mixer and agitator whereby the evaporation is greatly increased. The gravity supply tank with regulating valve, automatically replaces the liquid as fast as the evaporation takes place.

YOU CAN BANK ON IT.

Test the saturator before your entertainment begins, and if it works "O. K." the gravity supply tank and regulating valve will keep it "O. K." during the entire performance.

It is simple, safe and reliable; requires no attention; is automatic in action and will insure an even flow of gas and a bright, steady light.

THE ONLY SATURATOR CONSTRUCTED ON SCIENTIFIC AND PRACTICAL PRINCIPLES.

The usual cause of all trouble with a saturator is lack of sufficient gasoline or ether. Everyone using a saturator, has experienced more or less trouble by the snapping or popping noise, when the light is turned off. This usually occurs at the close of an entertainment, when the saturator is nearly empty. By not having sufficient Hydrogen, the gases form an explosive mixture.

If this explosion occurs at the tip a snapping report will be made: but no harm done. Should the explosion occur in the rubber tubes they will burst or be blown off at the jet. Should the explosion take place in the saturator it will burst the saturator.

A saturator should *not* be made of cast iron or any other strong material, for should it ever explode, serious results might follow.

If too much gasoline or ether is put in the tank at one time, there is danger of carrying the liquid over into the jet.

A very large saturator is not practical, as the elasticity of the gas (that is constantly being made) is such that an even flow to the jet cannot be obtained.

A saturator constructed on scientific principles should be made the right size to obtain free flow of hydrogen and have it under perfect control. When this result is obtained, then means should be provided to keep this free and even flow of gas constant.

The glass gauge, the gravity tank and regulating valve will do this. By this device the saturator will automatically be supplied with liquid to replace that which is evaporated and always gives an even flow of gas and a bright steady light.

A fire will soon cease to furnish heat if fresh fuel is not supplied. A steam boiler will explode if means are not provided for renewing the supply of water as it evaporates. A saturator will soon cease to do good work and frequently explode if means are not provided for renewing the supply of liquid as it evaporates.

No saturator can be used with satisfaction and safety more than one hour without putting in a fresh supply of gasoline or ether. So if your entertainment exceeds one hour in length you should use the improved No. 3 saturator.

The improved No. 3 saturator is practical and scientific, is simple and reliable and is the only perfect saturator made.

This saturator can be used with any portable outfit and connections for this purpose will be furnished on receipt of cap or nut to show size and thread of connection with Oxygen tank. If not convenient to send cap or nut, send a plaster paris cast made to fit half way around the connection. To insure a perfect cast first slightly oil the connection, mix the plaster paris with water to the consistency of thick paste and after placing it in proper position around the connection and while it is yet comparatively soft, cut the cast with a sharp knife, dividing it in the center. When the plaster paris cast is set, it can be easily removed without breaking. It is also advisable to always give name of the manufacturer of your calcium light outfit.

Printed directions for using are sent with each saturator which will be found very simple and easy to operate.

PRICE.

Price of saturator alone,	\$15.00
Price of Oxygen Needle regulating valve and connection for connecting the tank and saturator.	3.50

GUARANTEE.

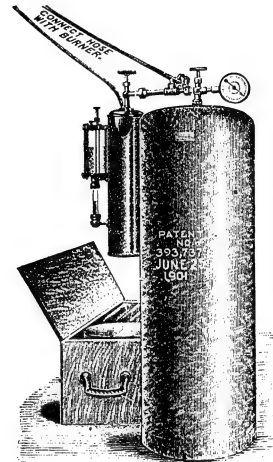
We guarantee this saturator to be superior to any saturator ever made and to be free from the defects found in other saturators.

Should it at any time within one year from date of purchase, be found defective in material or workmanship, return it to us by express, prepaid, and we will without charge repair same or send a new one to replace it.

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes - have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.



OXYGEN TANK AND SATURATOR.

Consists of the oxygen tank with an improved No. 3 saturator ready to attach to the lantern. There is a regulating valve between the tank and saturator. One of the rubber tubes leads from this valve to the burner and the other from the saturator to the burner. To one side of the tank valve is attached the gauge and to the other side the saturator. By means of the gauge at all times during the entertainment you can see just how much gas there is in the tank. The box shown in cut holds the retort and connections for making the oxygen gas, the saturator and a can for oxygen chemicals.

The Arnold's calcium light outfit consists of the oxygen gas making outfit, saturator and connections and can for oxygen chemicals. The outfit when packed ready for shipment comprises one tank and one box.

Price, Arnold's Calcium Light Outfit.....\$45.00
Plumber's Furnace with Hood.....\$5.00 extra

COMBINED CHECK AND SAFETY VALVE.

FOR THE SATURATOR.

This is a combination of a check valve and a safety valve, and will be found a most valuable improvement in the Calcium Light Outfit. One part of this combination is a ball valve that permits free flow of gas in one direction; but when there is a dangerous back pressure the ball *automatically* closes the opening leading to the saturator.

If the valve is closed *absolutely* tight, neither fire from the jet nor mixed gas from back pressure can enter the saturator. However, this might not always be the case and to prevent fire from coming back, (should there be no back pressure) one chamber of the valve is constructed on the principle of the Davy Safety Lamp (see Encyclopedia). In place of the wire gauze, formerly used, we fill this chamber with a fine wire that serves the purpose better and will not be injured by high pressure. The valve is small, made of brass, nickel plated and is attached to the saturator.

With this combined check and safety valve, neither fire from the jet nor back pressure from the mixed gases can possibly enter the saturator.

All our portable calcium light outfits are provided with these valves and are the only safe, reliable, and scientific portable outfits on the market.

GASKETS FOR TIGHT JOINT.

A very important item in the success of making and using gas, is to keep all the joints tight, so there will be no waste from leakage. Special attention should be paid to this when making an odorless gas like oxygen. As the leakage cannot be detected by the odor, half the gas might be wasted during the process of making.

A gasket for this purpose, should be one that will not be injured by heat or water; that is durable and will make a perfectly tight joint without screwing the coupling so tight to endanger it breaking.

After much experimenting we have succeeded in obtaining a composition for gaskets that meets all the requirements and can always be depended upon. So called *ground joints* are not reliable for road use. Should a grain of sand or a little dirt get in them, or should they get scratched or bruised in shipping, the joints will always leak and in vain effort to stop the leak the coupling is frequently screwed so tightly that it is broken.



Gasoline for Saturator.

The gasoline used in saturators for making calcium light, is much more volatile than the ordinary gasoline. To prevent evaporation in warm weather it is necessary to glue or seal the cork in the can every time it is used. This is not only inconvenient, but requires a new cork each time. The can shown in above cut has wood jacket or cover, bound with hoop iron and wire bands and has a ribbed top, thus making a strong, serviceable can. In place of the opening for a cork, there is a brass casting with a screw top, by which the can is securely closed. There is no danger of leakage and no loss by evaporation.

Everyone using gasoline on the road will appreciate this can. It holds one gallon or sufficient for ten days or two weeks use. Remember that ordinary gasoline does not burn well in a saturator, it should be the 88 test, one gallon of which is sent free with each outfit.

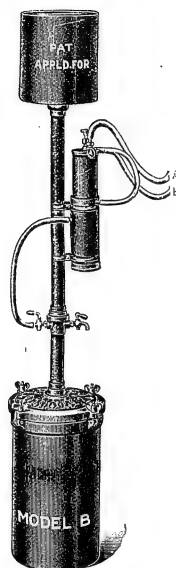
PRICE,	Gasoline 88 test in 1 or 2 gal. cans. per gallon	1.00
	In special can, 1 gallon.....	1.75
	2 gallons.....	2.75
	In five gallon cans. per gallon.....	.80
	In special cans, five gallons.....	4.75

If the special screw top can is wanted in place of the one sent with the outfit the cost will be 75 cents.

NOTICE

All express companies have adopted a rule not to accept gasoline for transportation. In view of this fact we will not furnish 88 gasoline after June 1st, 1908.

PRICE.	Concentrated Ether, lb.....	\$0.65
	In 10 lb. lots, lb.....	.60



OXYLIGHT GAS MAKING OUTFIT

The above cut shows the outfit set up ready for use. Rubber tubes A and B convey the oxygen and hydrogen gas to the burner or jet. The hydrogen is made from 88 gasoline or ether by using a saturator. The oxygen is made by action of water on "oxylithe" same way as acetylene gas is made from carbide. Oxylithe is a preparation of per-oxide of sodium pressed or moulded in small cakes. It spoils when exposed to the air and is therefore put up in sealed tin boxes. Owing to its caustic properties, it should not be touched with the hands, but handled only

with pair of tongs or rubber gloves. Oxylithe parts with its oxygen so readily that it is liable to set fire to anything that will burn, and should therefore not be brought in contact with wood, paper, cotton, wool or any combustible substance. Care should also be taken not to bring in contact with the hands or clothing any of the solution left in the generator after making the gas. Oxylithe is an imported preparation made in France.

Oxone is an American product similar to oxylithe. It is better, however, in that it gives off more oxygen, is less bulky, not so readily decomposed by air, does not spoil so quickly in generator, crumbles less in shipping, is less injurious to hands or clothing, and gives about 10 per cent more oxygen.

Oxone can be used in any generator where oxylithe is used, and in the same way. A box of oxylithe and a box of oxone each weigh about three pounds.

We carry both oxylithe and oxone in stock, and will furnish either as ordered, at the same price.

As it is impossible to accurately gauge the amount of oxygen chemicals for each entertainment, there will always be some loss from chemicals and gas left in the generator.

Expense of running the Oxylight Gas Outfit when sufficient gas is used to obtain good moving picture light is not less than one dollar per hour.

The oxylight outfit is light and compact, weighing only about thirty pounds. Although not as convenient to operate the light as when oxygen is stored in a tank, still it works very nicely and we can recommend it where an outfit of light weight is specially desired.

A deposit must be sent with all orders. When the full amount is sent with order, return money charges will be saved and a discount of 2 per cent. will be allowed. When telegraphing, deposit money with express company and have the agent wire us the order, stating amount of deposit.

Price, Oxylight Gas Making Outfit, including rubber tubing, wrench, tongs, funnel and complete instructions, without chemicals	\$37.50
Oxylithe, per box	1.35 each
Oxone, per box	1.35 each
Oxylithe or Oxone, Original Cases of 50 boxes each, per case	55.00

THE OZO-CARBI LIGHT.

(Manufactured under Patents No. 393,737 and 724416.)

WHAT IS IT?

The "Ozo-Carbi" Light is the exhibitor's best friend—a light that will revolutionize the exhibition business—a new and wonderful discovery, and a rival of electricity.

It gives more light and costs less money than the best calcium (oxy-hydrogen or lime) light. No *saturator* or *vaporizer*, no *gasoline* or *ether*, no *trouble* or *danger*. It is always ready and can be used with any calcium jet or burner, but better results will be obtained with our "Inner Tube" jet. (See cut and description.) A jet with large mixing chamber is not desirable.

HOW IS IT MADE?

This wonderful light is made by burning carbide or acetylene gas with a compound (or modified form of oxygen) gas called "ozo." The gases are used in the same jet as oxygen and hydrogen are used in making the regular calcium or lime light.

Two tanks are used, one for the carbide and one for the "ozo" gas.

Ever since carbide or acetylene gas became a commercial article, many attempts have been made to utilize it for calcium light; but previous to this discovery, all efforts to accomplish this have proved fruitless.

The burning of oxygen and hydrogen gas through a blow pipe to heat a piece of lime to white heat (for making a light), has been in use for many years, and until the present discovery, no improvement on the original method has been made.

Calcium light is an incandescent light and the intensity of the light depends upon the degree of heat to which the lime can be heated. *The hotter the lime, the brighter the light.* Acetylene or carbide gas has a greater number of heat units and produces a brighter light than any other known single gas. Oxygen and acetylene *cannot* be burned together in a calcium jet; but the "ozo" gas and carbide gas burn in a calcium jet the same as hydrogen and oxygen.

The new mixed gases being so much richer and possessing so many more heat units than the oxy-hydrogen gas, less is consumed and a much brighter light is obtained.

THE "OZO" GAS CHEMICALS.

This gas is made by heating the mixed chemicals in a retort, and as the gas is made it passes through an "electro-galvanic modifier." The chemicals used will not explode, burn or decrease in value by handling and shipping. In appearance they are dark red coarse powder, and upon application of heat gradually liberate the several different gases. The "ozo" gas is colorless, has but little odor, is not combustible and is no more dangerous to use than compressed air.

The method of making the gas is similar to the one generally used in making oxygen, and in a short time sufficient gas (of both kinds) can be made for several hours' use.

BETTER THAN ELECTRIC LIGHT.

For general use on the road, the "ozo-carbi" light is far superior to electric light. The best electric light for stereopticon is obtained from direct current of 110 voltage, but unfortunately for the exhibitor, this current is seldom found. We do not claim this light to be stronger than an arc light that can be obtained from a direct current of this voltage; but we do claim the light to be superior to that obtained from low voltage *alternating* currents, such as are usually met with on the road.

An arc light from an alternating current is very noisy and unsteady and requires much time and attention to keep it burning. The "ozo carbi" light requires very little time or attention to keep a bright, even light.

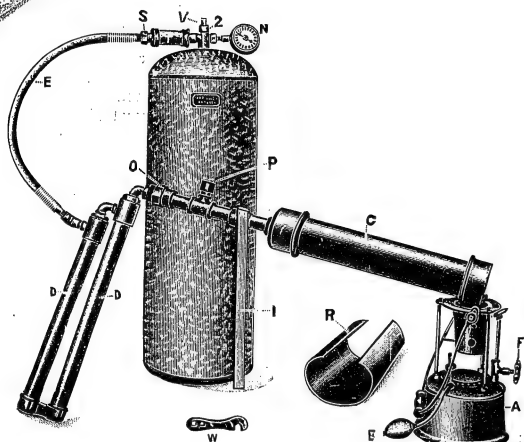
If you depend on electricity you will frequently be obliged to hire an electrician and occasionally will be charged an exorbitant price for the current used. Figuratively speaking, with the "ozo carbi" light, you furnish your own electricity and are your own electrician. *With this new light you will succeed where others fail.*

A GOOD LIGHT MEANS SUCCESS.

A good light to the exhibitor means *success* and a poor light means failure. A moving picture requires much stronger light than a lantern slide. The latter is made of glass and remains stationary, while the former is made of celluloid and moves rapidly before the light. A picture should be sharp and distinct, and unless a bright, strong light is used, a moving picture will be dim.

The public are quick to appreciate a good picture and are as quick to condemn a poor picture. A bright, steady light means a good picture—a pleased audience—a full house and a fat purse.

The purchase of an "ozo carbi" light will be the most profitable investment you ever made.



MAKING THE "OZO" GAS.

The above outfit shows the tank connected with the retort when making the "ozo" gas.

THE TANK.

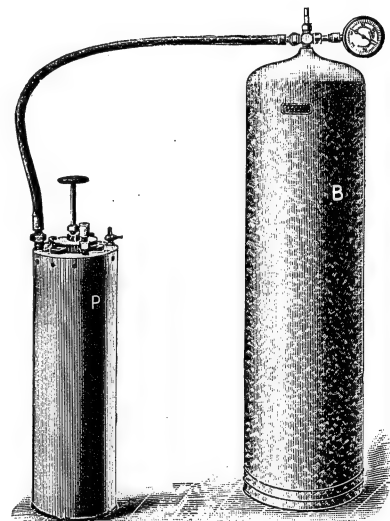
The tank is 12x36 inches and tested to 450 pounds hydraulic pressure. It is drawn from a solid piece of steel and has no seams or rivet heads, which is the usual place where a tank begins to leak. After the tank is made it is galvanized inside and out, thus preventing the tank from rusting. The tank will hold sufficient gas for three hours' use. All brass fittings, valves and connections are polished and nickel plated.

DOUBLE WASH BOTTLE.

The gas passes through a double wash bottle, D, D, so it is clean and pure when it enters the tank. With the double wash bottle there is no danger of carrying over with the gas any of the chemicals which fre-

quently clog the small openings in the valve or cut the valve seat so it will leak. Another advantage of the double wash bottle is, that the gas being much cooler, there will be no steam carried into the tank. Steam or moisture will corrode the valves and cause water to accumulate in the tank.

The gas is very easily made. The mixed chemicals are placed in the retort "C," heat is applied, and as the "ozo" gas is liberated it is stored by its own pressure in the tank. The cut shows the retort heated by a plumber's furnace. The retort may be heated by placing it in a stove, by building a fire on the ground, or any other method of heating may be used. The furnace and hood "R" to cover retort, is not included in price of outfit.



MAKING THE CARBIDE GAS.

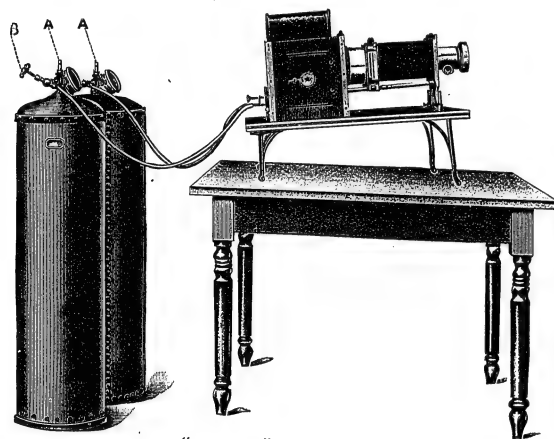
This cut shows the outfit as connected when making the carbide or

acetylene gas. The carbide generator is also provided with a safety valve, that renders the manufacture of the gas perfectly safe.

No heat is required to make the carbide gas and by its own expansion it is stored in the tank. The generator is a combined generator and wash bottle. The process is very simple and in a few minutes sufficient gas for several entertainments can be made.

The carbide tank is made of drawn steel, same as "Ozo" tank, and holds sufficient gas for three hours' use.

Before an entertainment a connection with a support three feet high and acetylene jet can be attached to the tank so that the operator at the close of the entertainment can light the room temporarily if desired. This attachment will frequently prove very serviceable, enabling the operator to instantly control the lighting of the room, or any other place where illumination is wanted. The jet and standard will be furnished at the slight additional cost of \$2.50.



"OZO-CARBI" LIGHT IN USE.

This cut shows the "ozo-carbi" gas outfit as it appears when connected with a stereopticon.

A is stem of tank valve that is operated by a cylinder wrench furnished with the outfit. B is a regulating valve that is operated by the hand and is to be removed when the tank is packed for shipping. Each tank is provided with a gauge as well as a regulating valve. The gauges indicate at all times the amount of gas in each tank, and the regulating valves give the operator perfect control of the gas and insures an even, steady flow to the burner.

IS IT DANGEROUS?

There is no more danger in using a tank of carbide gas and a tank of "ozo" gas, than there is in using a tank of hydrogen and oxygen.

Some people have an idea that the use of carbide gas is dangerous. On this question we refer you to the *Scientific American*, *Acetylene Journal*, or any other work of authority. They will all tell you there is no more danger in using carbide gas than there is in ordinary house or illuminating gas, and some even claim, for general use, there is less danger. The generator is so constructed and the amount of carbide is so small that, practically, there is no danger whatever in making the gas. As a safeguard against danger from an accident while making gas, a safety valve is provided. It is *very seldom* an excessive pressure is obtained or an accident occurs; but in case of an emergency the safety valve will relieve the excessive pressure and no harm will be done. The generator for making the carbide gas and the retort for making the "ozo" gas are both provided with a safety valve.

WHEN PACKED FOR SHIPPING.

The outfit when ready for shipping consists of two tanks and one shipping case. The shipping case contains the carbide generator, the "ozo" gas making outfit and two cans for chemicals and carbide.

The outfit can be checked as baggage. With each outfit is sent complete printed instructions, which will be found very simple.

Price, Outfit complete for both gases.	\$87 00
Chemicals for "ozo" gas, per lb.	20
" " " 100 lb.	18 00
Carbide for acetylene gas, 10 lb. can.	1 00
" " " 100 "	5 00
Plumber's Furnace or Heater, - - -	5 00 extra.

It is always advisable to order some chemicals shipped with outfit. For every hour's use it will require about $\frac{1}{2}$ lb. carbide for the

acetylene gas and 1 lb. chemicals for the "ozo" gas. The price of chemicals for making the "ozo" gas is so low that no discount is made for larger quantity. The carbide for making the acetylene gas can be purchased in almost any city or town.

GUARANTEE.

This light is something entirely new and we guarantee it to be just as represented—superior to anything on the market—more simple to operate, brighter and stronger—more safe to use than any gas making tank outfit ever made. We will forfeit \$100 to anyone who can prove that this is not the safest portable calcium tank outfit on the market. We will also forfeit \$100 to anyone who can explode one of these outfits when directions are followed. The most enthusiastic advocate of the "ozo-carbi" light will be the exhibitor who has had experience with calcium and electric light. It is such a relief after using an unreliable, dim, or "wheezy" light, that a trial of the "ozo-carbi" light will always gain for it a most enthusiastic friend and advocate.

To introduce this light to the exhibitor, we will take your outfit in exchange as part payment on a new one.

TESTIMONIALS.

En Route, N. Y. City, December 26, 1903.

W. B. MOORE, Esq., Manager,
108 Franklin street, Chicago.

Dear Sir:—We have used your Ozo Carbi Light the past year almost every night in 16 different states and we cannot endorse it too strongly, it is so much more reliable than electricity and at least 25% brighter than calcium using oxygen and hydrogen, and costs us 30 cents a night. Mr. Booth will not use anything else now, though you know before he got it he was prejudiced against it.

Yours truly,

F. H. WHITE, Operator.

En Route, CROOKSTON, MINN., November 14, 1905.

W. B. MOORE,
Chicago, Ills.

Dear Sir:—Enclosed find money order for \$7.50. Kindly send us by express, to St. Hilarie, 50 lbs. "Ozo" chemicals. Have used your "Ozo-Carbi" light about three months and am very much pleased with it. We

TESTIMONIALS—Continued.

run each evening between four and five thousand feet of film, giving an exclusive moving picture show. Have been using electricity and calcium light, buying the gas in tanks. The "Ozo-Carbi," however, makes a stronger light, gives much brighter pictures than the gases from two tanks and costs only about one-fourth as much.

Please make prompt shipment of chemicals and oblige,

Yours truly,
MANAGER INTERNATIONAL BIOSCOPE CO.

En Route, KEARNEY, NEB., April 4, 1906.

W. B. MOORE,

Mgr. Stereopt. and Film Ex.

Dear Sir:—The Ozo Carbi Outfit arrived in good order and opened up to my entire satisfaction, and works perfectly. As this is the 2nd outfit that I have bought of this kind, I feel that I am in a position to speak of its merits. The 1st outfit is in constant use, and has been for the past year and two months; the results are simply perfection in the quality of light, ease of operation and economy in expense, having given my former partner and myself a reputation for the quality of our moving pictures throughout Nebraska that is the envy of every other moving picture outfit that comes through this part of Uncle Sam's domain.

I can't recommend Ozo Carbi too highly,
Very truly,

DR. L. B. BILON.

En Route, REINBECK, IA., June 13, 1906.

S. F. EX. Co.,

W. B. MOORE, Mgr.,

Dear Sir:—We are more than pleased with the Ozo Carbi light. It is much brighter than any except electric, and we have showed audiences that preferred the Ozo Carbi light on account of absence of flicker. It is very easy and quick to make. We have timed ourselves making it, and in 30 minutes have made enough to last three hours, or for two nights' run. This is our tenth season, and we certainly have had experience with all kinds. We prefer this to all others, electric included. Can't say too much for the Ozo Carbi light.

Yours truly,

A. M. WHAYLEN.

SAFETY VALVE OR VENT.

FOR RETORT OR GENERATOR.

As a safeguard against danger of an accident while making gas it is deemed advisable to use a safety valve.

There are several kinds of so-called *safety valves* among which may be mentioned the diaphragm valve or vent, the "pop" valve and the alarm valve or whistle. They all possess points of merit; but each one is adopted for a certain class or special work.

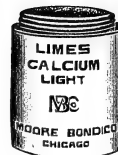
After a series of careful experiments lasting several months, we find the *diaphragm valve* or *vent* is best adapted for use with a calcium gas making outfit.

The "pop" valve is held in position by a spring or lever which, at a certain pressure allows the valve to open. This valve works very nicely when new and free from rust and corrosion; but to insure safety, the valve should be carefully examined and tested every time gas is made. Great deal of trouble will also be experienced trying to keep this valve from leaking. "Ozo" being an odorless gas, unless great care is taken one-third of the gas might escape and you would not know it. The alarm valve is similar in construction; but is even more faulty than the "pop" valve, in as much as the whistle is easily clogged by dirt or some of the chemicals. An alarm valve or whistle is all right in a boiler to inform the attendant when the water is getting low; but to put a whistle on a calcium gas making outfit will be like blowing a whistle just before a train dashes through a broken bridge.

Very seldom an excessive pressure is obtained or an accident occurs while making gas, and you may never have occasion to use a safety valve. It is like an accident insurance policy, you may never need it; but should an accident ever occur, you want something that is reliable and can be depended upon.

The diaphragm vent valve requires neither time or attention to keep it in order and is simple, safe and reliable. As this valve does not depend on a spring or lever to keep it in position, there is no danger of it leaking. Extra diaphragms are sent with each outfit and it requires only a few minutes to replace a damaged one.

A safety valve should be placed on the retort or generator where the passage is large so it can *not* be closed either by a defective gasket or by the gas forcing some of the chemicals in the small opening.



LIMES.

The Limes used for calcium light are made from a specially selected grade of white, unslacked lime. The serious objection to the regular limes is the difficulty in keeping them, as they slack when exposed to the air. Many attempts have been made to obtain a substitute for the regular lime pencil, but up to the present time nothing practical has been found. A white, chalky lime will give a whiter, brighter light, but will not last long as the pressure of the flame soon bores or burns a hole in it. A white, smooth, close-grained hard lime will give the best satisfaction for general use.

We handle the celebrated Bird Lime, put up in a specially constructed screw-top can. This can has two covers which offers a double protection for excluding the air and greatly increases the life of the Limes.

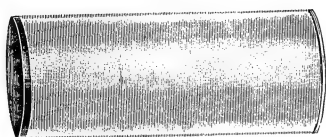
The lime dust in the can helps to exclude the air and prevent slacking. Some exhibitors make a mistake by throwing the lime dust away, thinking its object is simply to prevent the limes from breaking when shipping. If a lime is put back in the can when too hot, there is danger of cracking the lime.

For moving pictures, a jet with a large bore should be used. This will consume more gas, and with it should be used a 1 in. or 1 1/4 in. Lime. The difference in amount of light obtained between a 1 in. and 1 1/4 in. lime is small, and for practical use would recommend the 1 in.

PRICE.	Limes, 3/8 in., 12 in can.....	\$1.00 per can.
	Limes, 1 in., 12 in can.....	1.10 per can.
	Limes, 1 1/4 in., 12 in can.....	1.80 per can.
	Limes, 1 1/4 in., 6 in can.....	1.00 per can.

The 1 1/4 in. limes have one end turned down to fit the lime cup.

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LIMES IN GLASS TUBES.

Limes are put up in glass tubes to exclude the air so they will keep better. When a can of Limes is opened, unless used within a reasonable length of time, it will absorb sufficient moisture to become soft. When put up in glass tubes, each Lime is wrapped in tin foil, placed in the glass tube and the tube is sealed air tight. This will be found a great convenience for those who use only a few Limes. The larger Limes, however, are not put up in this style.

Even when put up in glass tubes Limes will spoil in time, so it is better to buy only a few at a time.

Price, 15c each; two for 25c; twelve for \$1.25.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

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Cylinder Wrench. No. 2.

This wrench is made of the best steel and nickel plated. It can be used for removing the cap on gas tank, operating the valves, and attaching a high pressure dissolving key.

PRICE, EACH 60 CENTS.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.



Monkey Wrench.

A wrench of this style will be found useful for those using gas tanks or a portable gas making outfit. The entire bar of this wrench is a solid steel forging of one piece, thereby having the greatest tensile strength. Length 12 inches, jaws will open $2\frac{1}{4}$ inches.

PRICE, 75 CENTS EACH

Pressure Gauge



To anyone using gas a pressure gauge is a great convenience and almost a necessity. Without it the operator is at a loss to know the amount of gas in the tank or the amount used at each entertainment. The usual size cylinder used on the road, in which gas is sold and shipped, is 12x48 inches. The amount of gas in this size tank when fully charged is 50 feet and should show pressure of about 225 lbs. This gauge will not only show at all times the pounds pressure in the tank but also the number of cubic feet. BEWARE OF CHEAP GAUGES!

Quality the Best.

This gauge is made of the best quality of brass (no iron), fully nickel plated and polished—the face is the best French plate glass, with bevel edges—the interior mechanism is the finest skilled labor can make—the dial is made by a new process on a composition metal that will always remain bright and distinct.

Each gauge has a box or case with sliding cover which protects the gauge when shipping.

Price, complete with connection for tank.....\$5.00

This quality and finish of gauge is usually sold for seven dollars.



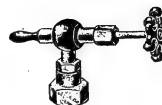
Gas Pliers and Lime Tongs.

The best kind of lime tongs is pair of gas pliers. They not only take the place of lime tongs, but can also be used for light hammer, screw driver, wrench, pinchers, etc. A good pair of gas pliers will be found the most convenient tool an operator can have. These pliers are made of drop forged steel and will last a life time.

Price, Gas Pliers and Lime Tongs.....\$.65 each.

Nickel Plated.....1.00

REGULATING VALVE.



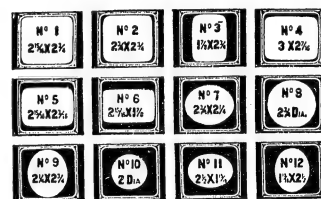
The main part of this valve is made from one solid piece of brass and the needle pointed stem of the best steel. The valve is nickel plated and polished and provided with fine adjustment for regulating the flow of gas.

A regulating valve will not only save the consumption of gas; but will also give a more steady and brighter light.

By using a regulating valve the light can be "set" before the entertainment begins and thereby save the delay and annoyance of adjusting the light after the audience is assembled.

To "set the light" open tank valve *freely* and adjust the flow of gas by the regulating valve. To turn off the light, close the tank valve and leave the regulating valve *set*.

Price, each.....\$2.50
" per pair.....4.50

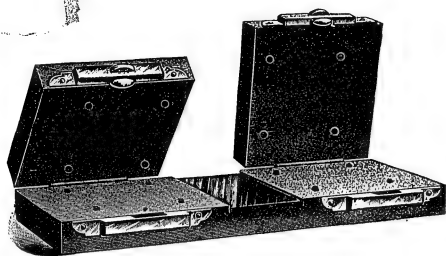


Mats for Slides.

We show above the style of Mats in general use. Nos. 1, 2 and 3 are all 2 1/4 inches high, but are graduated in width. Nos 4, 5 and 6 are all 2 5/8 long but are graduated in height. Nos 8 and 10, circles. Nos. 7 and 11, ovals running lengthwise of the slide. Nos 9 and 12, ovals running across the slide.

PRICE, PER DOZEN 10 CENTS.

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Film Mender.

It is almost impossible to mend a film accurately without using a "film mender," and this one has been constructed to meet the popular demand for a cheap, yet accurate mender. It is made of hardwood finished in oil, with nickel plated trimmings.

Price,.....\$2.00

FILM CEMENT

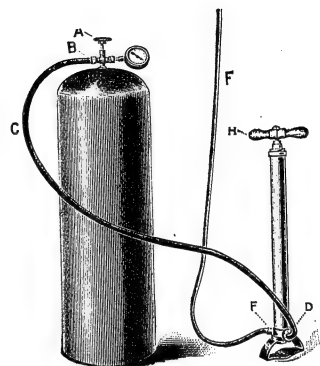
Film cement is a specially prepared cement for mending films. It is not suitable for mending anything else, nor can any other cement be used for mending films. There is some very poor film cement on the market; but that furnished by us is guaranteed to be of the best quality. With each bottle we furnish a wooden case with a screw top so the bottle can be carried without danger of breaking. Although when sent by mail the bottle is always put in mailing case, still we will not be responsible in case of breakage.

Price, per bottle, including wood case,.....25c

If sent by mail add 5 cents for postage.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

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Hydrogen Pump Outfit.

A, is tank valve; B, is connection for high pressure hose to tank; C, is the high pressure hose connecting pump and tank; D, is back pressure valve; E, is connection for supply tube; F, is the supply tube, connecting gas jet and pump, and H, is pump handle.

Hydrogen under pressure in a tank is more convenient to use than a saturator and many would use it if they had a cheap way to obtain it. Several methods have been used by traveling exhibitors for making hydrogen, but none of them have proved practicable.

When hydrogen gas is used it is generally purchased in tanks from some calcium light company. The gas sold by these companies for hydrogen is not pure hydrogen, but is the ordinary artificial illuminating gas pumped in the tank. With the hydrogen pump outfit anyone can connect to a gas jet and in a few minutes pump in the tank sufficient gas for an entertainment. For those who buy gas one of these pumps will be found a most valuable investment. It will not only save price of the hydrogen, but will also save transportation charges on the tank *both* ways. Those who have their own

tanks, will find it a profitable investment to purchase an oxygen gas making outfit and make their own oxygen.

The hydrogen gas can be taken from any gas jet. If the tip in the pillar is removed the gas will flow more freely and it will not require so long to fill the tank.

The tank shown in cut is made of drawn steel without seams or rivets (see description under Calcium Light Outfit).

Caution.—Keep the oxygen tank painted red and the hydrogen tank painted black, so no mistake will be made in filling the wrong tank. If a tank has ever had in it either hydrogen or acetylene gas, do not, *under any circumstances*, use it for oxygen or "ozo" gas (see Ozo-Carbi Light). The gas seems to penetrate the metal to such an extent that it is almost impossible to remove it. Acetylene or hydrogen gas, when mixed with oxygen or air, and confined in a tank, explode with violence when brought in contact with fire. The blaze from the calcium burner or lighted match would run back in the tank, causing the explosion.

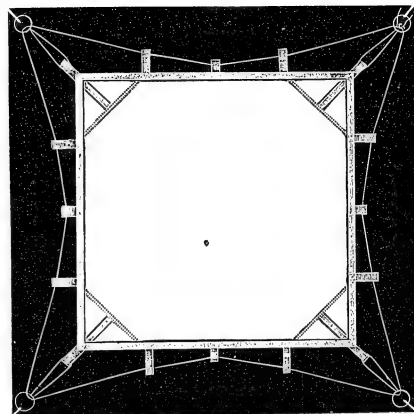
HIGH PRESSURE HAND PUMP.

(See cut on opposite page.)

This is one of the best high pressure hand pumps on the market. It has double cylinder, forcing air or gas in the tank by both movements of the handle.

Hydrogen is the thinnest and lightest of all gases and special care is therefore necessary to prevent the gas from leaking. The pump is provided with two back-pressure ball valves, which should be kept clean. If dirt is allowed to accumulate in the valve seat it will prevent the ball valve from closing tightly.

PRICE—High Pressure Hand Pump with connections for tank and gas jet\$10.00
Seamless Drawn Steel Tank 12x37 with cross valve 15.00



SCREEN OR CURTAIN.

Many exhibitors, we regret to say, do not realize the importance of having a good screen, and are therefore careless about this part of the entertainment. A screen well put up, clean and white and free from wrinkles, is not only a source of satisfaction to the exhibitor, but conveys a good impression to the audience and inspires confidence in the entertainment. If the screen, however, is spotted and dirty, full of folds and wrinkles, it will give a poor impression to everyone on entering the room.

HOW MADE.

Our "improved" screens or curtains are made on improved principles and are the best screens on the market. The strain, wear and tear of a screen is on the edge and corners, and these are the parts to "give out" first. To make these parts the *strongest*, all of our screens are bound with a strong wide linen tape or webbing and the corners are made double thickness. The loops are made of the same webbing, and body of the curtain is made of the best quality of bleached muslin.

LOOPS.

Loops sewed onto a curtain are much superior to the iron rings that are sometimes used. Rings make the screen heavy and more difficult to handle. If the screen gets damp or wet they rust or rot the cloth and must be removed before the curtain is washed. The loops accomplish all the rings do without these objectionable features.

The loops are about 24 inches apart and on all four sides of the screen. To each side of the corner loops is attached a ring with a piece of rope about six inches long. Loops on sides of the curtain vary in length, so that, when a heavy, strong cord is run through these loops and rings, every loop will pull on the curtain, making it smooth and tight. If the loops were all the same length this result could not be obtained.

POINTS OF SUPERIORITY.

Our screens or curtains have a number of points of advantage over others.

First. Bound all around with heavy linen tape or webbing so they will not tear.

Second. Double corners, where the greatest strain is on the curtain.

Third. Reversible, and loops on all four sides—either side can be used for the picture, and any of the four sides used for the top.

Fourth. So constructed that by means of a strong cord running through the rings and loops the curtain can be stretched four ways at once, making it tight and smooth.

Fifth. Being bound with heavy linen webbing, double cloth on each corner and seams double stitched, the curtain is more durable.

CURTAIN ATTACHMENTS.

These attachments include four rings and a foot of rope attached to each corner—a large strong cord running through the rings and loops, as shown in the cut—four curtain pulleys—half dozen screw hooks—50 feet curtain rope, and printed directions for putting up curtain under different circumstances, and how to take care of a curtain or screen.

Price. Improved Screen or Curtain, with curtain attachments:

10 feet square, each.....	\$ 4.50
12 feet square, each.....	7.00
15 feet square, each.....	8.50
18 feet square, each.....	12.00
20 feet square, each.....	15.00
24 feet square, each.....	18.00

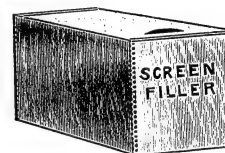
For curtain attachments see descriptions and list as given above.

Price, Ordinary Screens or Curtains with rope:

12 feet square, each.....	\$3.90
15 " " "	4.90

REMARKS.

We would under all circumstances advise purchasing the "Improved" Screen. The material is heavier, the workmanship better, and it will outlast two of the ordinary screens. The difference in price will be a most profitable investment. Unless the "ordinary" screen is specified we will always send the "improved."



SCREEN FILLER.

A picture thrown on a screen consists of lights and shadows white and black and the varying shades between these extremes. To obtain the best results it is not only important to have a white curtain; but the curtain should not permit the light to pass through it.

This "filler" is not a whitewash, calomine or a paint; but a metallic mixture, that whitens the curtain and fills the pores, rendering the curtain more impervious to light. Treating your curtain with this preparation will increase the quality of your picture twenty-five per cent, making it sharper and brighter and more distinct.

It is easily and quickly applied. This preparation is put up in five-pound packages, with full instructions for using.

One package will keep your curtain in good shape for a year.

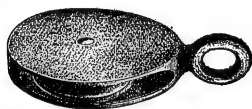
Price, per package.....\$1.00

Screen or Curtain on Spring Roller.

These curtains are on spring roller like a window shade and are rolled up out of the way when not in use. These curtains are opaque and as they will not permit any light to pass through them, are much better than the ordinary screen. If once a year they are given a light coating of curtain filler, they will always be white and clean and give the best results. They cannot be folded and are therefore not convenient for a traveling exhibitor; but are specially adapted for lodges, schools or any place where the curtain can be a permanent fixture. We carry the six, eight and ten foot in stock, but the largest size must be made to order.

PRICE OF OPAQUE CURTAIN AND SPRING ROLLER.

6 feet square.....\$ 5.50	10 feet square....\$14.00
8 feet square..... 7.00	12½ feet square.... 25.00



CUT A.



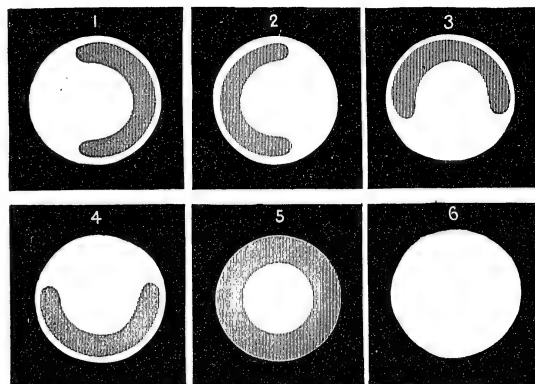
CUT B.

CURTAIN PULLEYS

A curtain is usually hung by a rope drawn tightly over a screw hook. Frequently it is not possible to make the screw hook firm, and then much trouble is experienced in drawing the curtain tight. If the rope is run over a pulley the curtain can be drawn tighter and with much less strain on the screw hook. As the expense of these pulleys is so small no one using a curtain can afford to be without them.

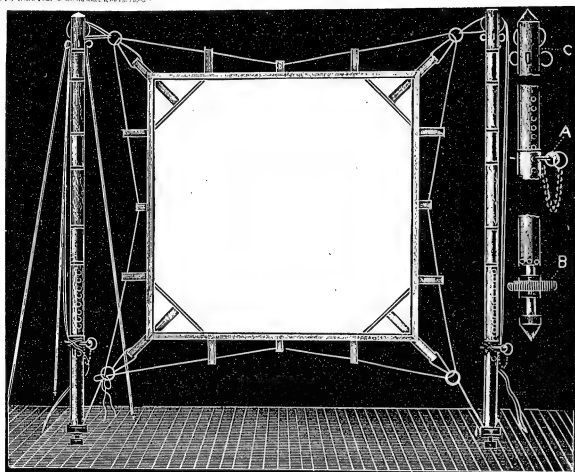
Cut A represents the style in most general use. Style B gives opportunity for attaching extra rope and adjusting curtain in various positions.

PRICE. Either style, each10c



How to Get a Good Light on the Curtain.

The light must be in the right position in order to have the curtain properly illuminated ("clear field," as it is generally termed). When the disk has a dark shadow on the edge, as shown in figure No. 1, the light should be moved to the *left*; figure 2, it should be moved to the *right*; figure 3, the light is too high; figure 4, the light is too low; figure 5, the light is too near the condensers. Should there be an orange red fringe around the edge, the light is too far from the condensers. When light is in right position the curtain will be white, as shown in figure 6. To obtain a correct field it is necessary to have the objective lens in the proper position. A convenient way, is to first put a slide in the carrier, move the projecting lens forward or back till an approximate focus is obtained; then remove the slide and adjust the light for a "clear field."



IMPROVED CURTAIN POLES.

Can be used either with or without guy ropes.

Use of curtain poles or frame is a great convenience and sometimes almost a necessity.

They can all be adjusted to suit different size curtains and are generally sold in sections about three feet long.

With the usual form of curtain poles, to hold them in position, it is necessary to always use guy ropes; but with the *Improved* curtain poles this is necessary *only* in cases where the ceiling is more than 18 or 20 feet high.

HOW MADE.

In the cut is an enlarged view of a portion of the lower section. One end of this section has a brass tube that telescopes over the hard wood

into which are a number of holes about $1\frac{1}{2}$ inch apart. By means of this brass tubing and pin "A" extension can be made to bring the pole against the ceiling.

Near the bottom of this section is brass casting, containing an extension screw operated by wheel B. Both these adjustments are used to make the pole rigid against the ceiling when guy ropes are not used. At the extreme lower end is a short strong point that sticks in the floor and prevents the pole from slipping. Top end of the pole has a pulley set in the wood for the rope, with which the screen is pulled up in position. It also has three screw eyes in which guy ropes can be attached when it is necessary to use them. Each section is about three feet long and the ends are provided with telescope seamless brass tube fittings, which makes a rigid strong joint.

HOW USED.

When the ceiling is not over 18 feet high, put a number of sections together until the approximate length is obtained and put curtain rope through pulley at top end. Stand the pole upright—adjust the telescope part of the lower section at pin A and make the pole tight against the ceiling by turning wheel B. (See right hand pole of cut). Where the ceiling is too high or where there is nothing against which to brace the top end of pole, it will be necessary to use guy ropes as shown in left hand pole of cut. One end of each rope is fastened to a screw eye in top end of pole and other end to screw eye in the floor. When the poles are in position fasten one end of rope from each pole to corner of curtain, pull it up in position and fasten the other end of rope around pin A. Pull the cord tightly that runs through the loops and rings so as to remove any folds or wrinkles that might be in the curtain.

PROTECT FLOOR AND CEILING.

When using the Improved curtain poles, braced between the floor and ceiling, if desired, a small block of wood can be used on each end of the pole. This will prevent any possibility of marring the floor or ceiling and will be found convenient where there is a specially fine finished ceiling and a marble or polished wood floor. The larger the block the less danger of slipping, and if covered with felt or rubber so much the better. We have rubber padded blocks for this purpose, 4 inches square,

to which is provided convenient means of attaching to ends of the poles. By using these blocks the finest polished floor and the most delicately finished ceiling cannot be injured. For private residences, lodge rooms, etc., these poles will be found a great convenience. If poles are a little too short, put lower end on blocks or on chair.

ORDINARY CURTAIN POLES.

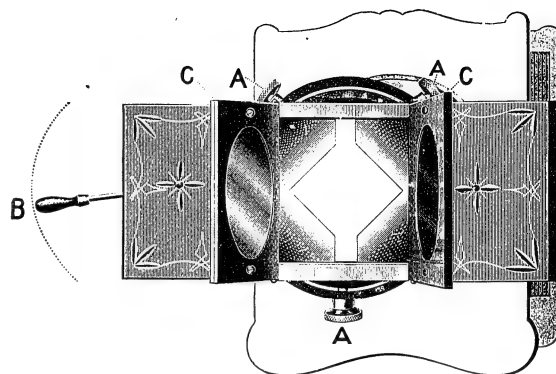
The ordinary or regular curtain poles on the market do not have the lower sections with telescopic adjustment and extension screw. The sections are all alike, except the lower one, which has a brad in one end to stick in the floor to prevent slipping and the top section has pulley for curtain rope. Guy ropes must be used to hold the poles in position.

Price—Improved Screen or Curtain Pole, lower section, 3 ft. long, with telescope and screw feed extension, 1½ inches diametereach, \$2.50
 Each additional section, 3 ft. long..... .50
 Lower Extension section, large size, 2 inches diameter, each 2.90
 Each additional section, 3 ft. long..... .75
Price—Ordinary Curtain Poles, section 3 ft. by 1¼ in.....each, \$.50
 Large size section, 3 ft. by 2 in.....each, .75

For both the Improved and Ordinary poles we would advise using the 2-inch poles for all screens or curtains larger than 12 feet.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
 For Index to SLIDES see Index at Back of Catalogue.



EUREKA SINGLE DISSOLVER.

(Manufactured under Patent No. 724452.)

This cut shows the Eureka Single Dissolver attached to lantern ready for use. It may be attached in either horizontal or perpendicular position; but the latter will be found most convenient and desirable.

MAKE YOUR SINGLE LANTERN A DISSOLVING ONE.

Ever since the double lantern has been in use, efforts have been made to devise some means whereby dissolving effects could be obtained with a single lantern. To accomplish this might seem an easy task; however, until this invention was perfected, all such efforts proved a failure.

HOW USED.

With adjustable thumb screw A, dissolver is attached to front of objective lens. By moving lever B controlling the dissolving shutters, one

picture will gradually disappear and another gradually replace it. The dissolving can be done *slowly* or *quickly* as desired and with either electric or calcium light.

The dissolving effect is not quite as perfect when using electric light. This is due to the electric light being stronger, and the rays not so much diffused as calcium light.

When dissolving slowly, the picture gradually fades away, while the other picture gradually grows brighter until the full illumination is obtained. C and C are dissolving tinters, by means of which a scene may be dissolved from daylight to sun set, and from sun set to night scene. Beautiful effects can be obtained by using these dissolving tinters.

HOW MADE.

The dissolver is made of aluminum, satin finished and beautifully engraved. It can be attached to any lens, is simple in construction, light and strong, and will prove an ornament to any lantern. No one using a single lantern can afford to be without this dissolver. It will double the value of your lantern and will be the most profitable investment you ever made. We guarantee this dissolver to be just as represented and upon receipt of \$2.00 as proof of good faith will ship the dissolver C. O. D. \$8.00, subject to examination in the express office.

Instructions for use will be sent with each dissolver.

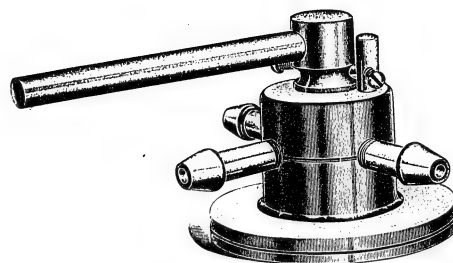
Price, Eureka Single Lantern Dissolver No. 1.....\$10.00

Eureka Single Lantern Dissolver No. 2..... 13.50

No. 1 Dissolver is adjusted to fit any lens the diameter of rim of front end of objective not exceeding $3\frac{3}{4}$ inches. The No. 1 dissolver will fit $\frac{1}{4}$, 1-3, or $\frac{1}{2}$ size Darlot or Bausch & Lomb lens.

No. 2 Dissolver will fit objective lens, diameter of whose front ring exceeds $3\frac{3}{4}$ inches. This will include 2-3 and 4-4 size Darlot or Bausch & Lomb lens. Unless specified the No. 1 Dissolver will always be sent.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.



Perfection Acetylene Dissolver.

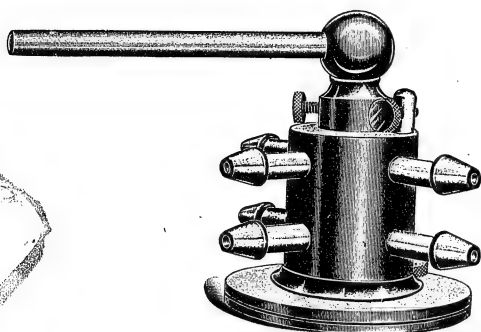
Acetylene gas can be used for dissolving with a double lantern by using an acetylene key. The key shown in cut is one of the best made and is an improvement over the small acetylene dissolving keys now on the market.

The Perfection Acetylene Outfit described in this catalogue, (see index) is much superior to any other acetylene outfit for dissolving. It gives an even, steady flow of gas and a constant pressure.

Directions for Using the Perfection Acetylene Dissolver.

Connect the tank or generator with the middle nipple and each burner with nipple on either side. Turn handle of dissolver half way around until it stands directly over middle nipple—light both burners—then turn handle of dissolver *clear* around and adjust set screw, in post of dissolver, so the light can not be entirely cut off. This is called the "off flow" for more information of which, see Instructions for using Low Pressure Dissolving Key.

PRICE, Perfection Acetylene Dissolver.....\$4.75



Low Pressure Dissolving Key.

The most popular method of dissolving with oxy-hydrogen or calcium light is by means of the low pressure key. This is not because the low pressure key is better than the high pressure, but because it is cheaper and can be used with a saturator or gas bags.

BEST MATERIAL AND WORKMANSHIP

The important thing in a dissolving key is to keep the "plug" or valve from leaking. Many dissolving keys are made of ordinary soft brass and leak after having been in use a short time.

Our dissolving keys are made from a special composition metal, that will last for years with proper care, without wearing sufficiently to cause leaking.

TWO TANKS OR SATURATOR

Many low-pressure dissolving keys work nicely with two tanks, but do *not* work well when used with a saturator. By our improved method of cutting the grooves, our low pressure key works perfectly with either two tanks or a saturator in place of hydrogen tank. Many exhibitors have stated that they could never use their dissolving key

with a saturator until we had re-cut the grooves in the valve plug of their dissolver. The cost of this re-cutting is about \$2.50.

There is nothing more annoying than a dissolving key that will not work properly and you can save this annoyance (and expense) by purchasing one of our keys.

When using a saturator in place of a hydrogen tank, care should be taken to see that there is plenty of gasoline or ether in the saturator and that in cold weather the saturator is kept sufficiently warm so a free flow of hydrogen gas will be obtained.

GUARANTEE

We guarantee our low pressure dissolving key to work perfectly with two tanks or with saturator in place of the hydrogen tank. We also guarantee them (with proper care) to wear for years without leaking. Before leaving our factory every key is thoroughly tested both with tank and saturator.

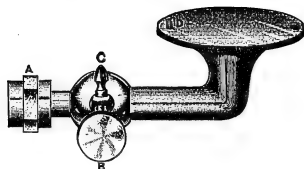
PRICE, Low Pressure Dissolving Key... ..\$9.00

See Index (front part of Catalogue) "Instructions, Low Pressure Dissolving Key.

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

CLAMP

SMALL BRASS NICKEL PLATED CLAMP
TO HOLD DISSOLVING KEY ON PLATE.

Dissolving Key Attachment.

This is a device for attaching a *low* pressure dissolving key to a calcium light tank.

A is connection for the tank, B is regulating valve, C is nipple for connecting the hose and D is plate for attaching the dissolver. A low pressure dissolving key is sometimes attached to the lantern, but is usually secured to the table or stand on which the lantern is placed. For general use, however, neither of these methods is practical.

There are very few lanterns to which the dissolving key can be attached. The lantern is usually so hot that it will destroy the rubber tubing and then turning the lever will usually shake the lantern. Every little jar of the lantern is greatly magnified on the curtain and gives a bad effect to the picture.

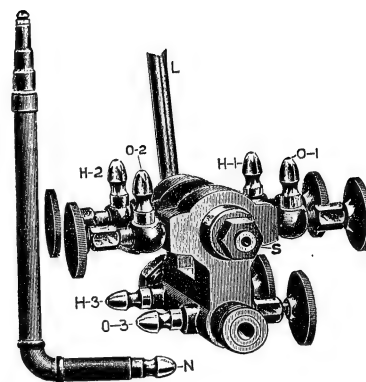
The usual method of using a low pressure dissolving key is to screw it to the top of the table. This will seriously damage and practically ruin the appearance of any stand or table. Attaching the dissolver to the tank overcomes all these objections and holds the dissolver firm and rigid. Everyone using a low pressure key can appreciate the convenience of this attachment.

Instructions for Using.

Connect attachment to tank by means of coupling A (see cut) and fasten dissolver to plate D. See that regulating valve B is closed and then open the tank valve. With a short piece of hose connect nipple C with nipple of dissolving key and with a longer piece of rubber tubing, connect the other tank with the dissolving key. Regulate flow of one gas by valve at tank and the other gas by valve B.

Be sure there is a good leather washer or gasket in coupling A, and that the joint is sufficiently tight to prevent leaking.

PRICE, Dissolving Key Attachment.....\$3.50



Cut A

The Leader High Pressure Key.

A high pressure key is used only with two tanks and cannot be used with a saturator or gas bags. Two separate regulating valves are provided for each burner and there is no darkening of the curtain when changing from one picture to the other. The illumination on the curtain is the same whether the light is on the top or bottom or equally divided on both. The Leader dissolving key shown in this cut is a great improvement on any high pressure key on the market.

THREE BURNERS.

Three calcium light burners can be run from the dissolving key at the *same time*. For each burner there are two separate regulating valves, so the gas for each burner is under perfect control of the operator. It will often be found very convenient when a double dissolving lantern and a moving picture machine is used.

LIGHT STANDARD.

When three calcium burners are not needed, the hydrogen regulating valve of the third burner can be connected to the light standard (as shown in cut A) and used as a gas light. It can be turned on or off

at any time by the operator and gives him a good light at the machine. This will not only be found a great convenience when setting up and testing the machine; but can also be used to light up the room at close of the entertainment. The light standard extends about 3 feet above the tank and is attached by set screws to the dissolving key. Nipple N is connected to H-3 by rubber tubing.

NO LOSS OF GAS.

The gas used for the third or extra burner does not pass through the dissolving plug, and with this burner every pound of gas in the tanks can be consumed. With all other high pressure keys there is sufficient gas left in the tank to burn about half an hour. When making your own gas this is of no great importance, but when buying gas in tanks it is a loss and is quite an item.

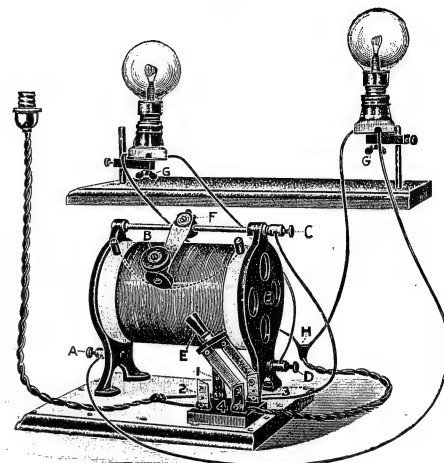
IMPROVED DISSOLVING PLUG.

The most particular part of a high pressure key is the dissolving plug. As the plug is subject to high gas pressure, a most accurate fit is necessary to prevent leaking. The dissolving plug of the Leader key is made of the best tool steel while the body of the key is a composition metal special made for the purpose. A spring is the only device known to take up wear. The dissolving plug of the Leader key is provided with a spring which not only takes up any little wear that may occur, but keeps an even tension on the plug and makes the dissolver work smoothly and easily. With this spring the dissolving plug never binds or moves with a jerky unsteady motion when the gas is turned from one burner to the other.

IMPROVEMENT IN DISSOLVING GROOVES.

The objection to the usual high pressure dissolving key is they do not give a perfect dissolving effect, the picture seems to "jump" into place. This is due to the way the dissolving grooves are cut. The improved method of cutting these grooves in the dissolving plug of the Leader high pressure key has overcome this objectional feature. When the gas is turned from one burner to the other, there is a soft blending or dissolving of one picture into the other, an effect very pleasing to the eye. If you want the best high pressure key on the market order a "Leader."

PRICE, Leader High Pressure Key complete with high pressure hose, couplings and light standard.....\$30.00
Full instructions sent with each dissolving key



Dissolving Rheostat.

For Single or Double Lantern, Direct or Alternating Current.

This is something new and strictly speaking the only scientific method of dissolving by electricity. The dissolving effect is perfect, as good if not better than can be obtained by calcium light.

The rheostat is intended for use with a lantern where the "Special Incandescent Globe" is used, description of which will be found in another part of this catalogue (see index front part of catalogue).

The 50 or 100 candle power globe can be used and connection made with any incandescent socket. This light is not intended to compete with the arc light or with calcium light, and is not strong enough for moving pictures. An excellent stereopticon picture 7 or 8 feet in diameter can be obtained and with the most beautiful dissolving effects.

BETTER THAN ACETYLENE OR MANTLE LIGHT.

The light in the special incandescent globe is so concentrated that

it will give a much better picture than can be obtained with either acetylene or mantle light. Only about one-fourth the light from a four tip acetylene burner or from a gas mantle can be collected and used in a stereopticon. Both these lights give off great deal of heat and frequently break the condensing lenses. The Special Incandescent Globe gives off comparatively little heat, and with it there is no danger of breaking a lens.

SINGLE LANTERN DISSOLVING.

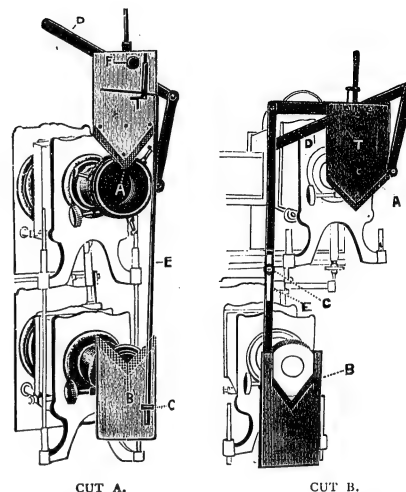
This rheostat can be used with either single or double lantern. With a single lantern the picture can be made to gradually disappear and when the light has reached the darkest point the slide is quickly changed and the new picture gradually comes into view. This change can be slowly or quickly made as desired. The effect with single lantern is not equal to that of double lantern. It is however a great improvement on the usual single lantern, as the audience does not see the picture change, and there is the gradual disappearing and re-appearing of the picture. The rheostat for the single lantern is little larger than the one for the double lantern.

DOUBLE LANTERN DISSOLVING.

With the double lantern there is a time when both pictures are on the screen and the gradual blending or dissolving of one into the other gives a most pleasing effect. The dissolving is done by simply moving the sliding contact from one end of the rheostat to the other. One light gradually grows brighter as the other grows dimmer. The light is quickly attached and the operating very simple. Complete instructions sent with each outfit.

PRICE, Dissolving Rheostat No. 1 (110 volts or less) for double lantern.....	\$10.00
Dissolving Rheostat No. 2 (110 volts or less) for single lantern.....	12.00

The above prices are for rheostats to be used on either alternating or direct currents of 110 volts or less. For currents of greater voltage, write for special price.

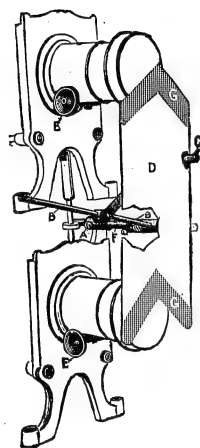


GEM ELECTRIC DISSOLVER.

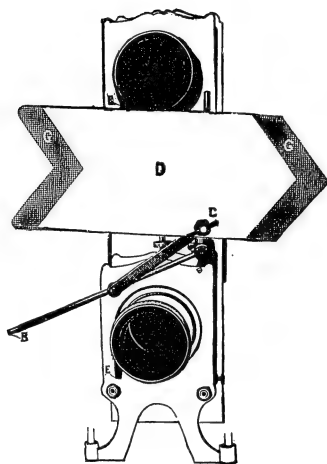
Cut "A" shows the Gem dissolver attached to a stereopticon where one lantern sets directly above the other. Cut "B" shows the Gem "Special" dissolver attached to a stereopticon when the *top* lantern sets to *one side* of the lower one. This style of Gem dissolver is especially adapted for double lantern and moving picture machines. (See cut under moving picture machines.)

The Gem dissolver is attached to the objective lens so it can be used with any lantern. The dissolving shutters are made of aluminum and are therefore very light and will never tarnish. The V-shaped ends of perforated metal is a great improvement, giving a blending or dissolving effect superior to that obtained with any other electric dissolver. The shutter is divided in two parts and can be adjusted to suit the distance between the objective lenses of any lantern.

Price, Gem Electric Dissolver, \$8.00 each.



CUT "A."



CUT "B."

LEADER ELECTRIC DISSOLVER.

Cut "A" shows the "Leader" dissolver in position for use, with portion of shutter cut away to show mechanical construction.

Cut "B" shows dissolver when not in use, also its position when both lights are on the curtain for registering the fields.

An electric dissolver is a mechanical device placed in front of the objective lenses, and as the end of one lens is gradually covered the end of the other is uncovered. In dissolving by electricity one light cannot be gradually shut off and the other turned on, as with calcium. But *both* lights are burning all the time and the dissolver merely covers one while the other is projecting a picture.

When dissolving the lanterns should be so adjusted that the "fields" from both lenses fall in exactly the same place. To accomplish this the

top lantern is provided with regulating screws or other device by which the two fields may be registered accurately on the curtain.

For information as to setting up and operating double lantern with electricity, see index, under heading "Instructions for Double Lantern," also "Electricity as Applied to the Stereopticon."

The electric dissolver shown herewith is especially adapted for use with the "Leader" lantern described in this catalog. A support for holding dissolver is fastened to the lantern. This holds the dissolver firm and rigid and prevents any movement of the picture on the screen when moving the dissolver.

The shutter "D," as shown in the cut, is made of aluminum. By moving the lever "B" the end of one lens is gradually covered by the shutter, while end of other lens is uncovered. As the picture on the curtain fades away another gradually takes its place, producing a very pleasing effect.

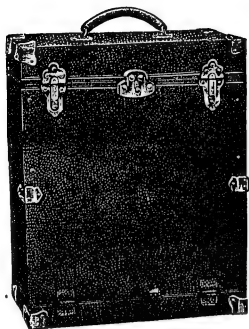
"G" shows the perforated metal on the V-shaped ends of the shutter. These give a dissolving and blending effect superior to that obtained by any other style of electric dissolver.

When dissolver is in position, shown in cut "B," the shutter is held firmly by thumbscrew "C." While so fixed the dissolver may be moved down between the two lenses, leaving light from both lenses on curtain *at the same time*. This will be found very convenient, for to register or match the fields both lights must show on screen at the same time.

Price: Leader Electric Dissolver, \$8.00 each.

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

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CARRYING CASES.

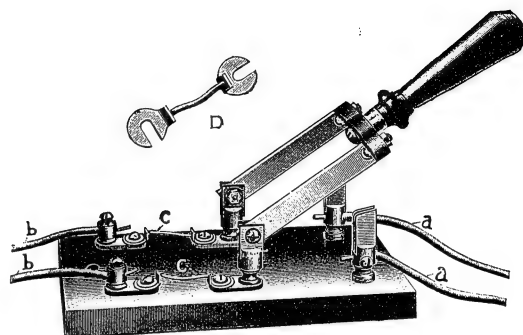
This cut shows "Style A" of the No. 1 Carrying Case. It has two apartments, top one for the lantern, $8\frac{1}{4} \times 11 \times 17\frac{3}{4}$ inches, and lower one for slides, etc., $8\frac{1}{4} \times 6 \times 17\frac{3}{4}$ inches. Outside measure of entire case is 9 inches deep, 18 inches high and $18\frac{1}{2}$ inches long. The frame work of the No. 1 Case is stiff and rigid, with a leather finish, nickel plated trimmings, lock and key, and is lined with dark colored cotton flannel. It is not only a fine looking case, but the workmanship and material are of the best. Majority of cases for a lantern are made of canvas, which not only looks cheap, but not being stiff and rigid, affords only small protection to the lantern. Style B for double lantern has only one apartment.

Price No. 1 Carrying Case, Style A, for single lantern.....\$6.00 each
No. 1 Carrying Case, Style B, for double lantern 6.50 each

CARRYING CASE NO. 2.

This is a canvas covered telescope carrying case, with leather trimmings, straps and handle. Size of case, "Style A," outside measure when closed, is $8 \times 12 \times 24$ inches. This case has leather corners, and for a light, cheap case will give good service.

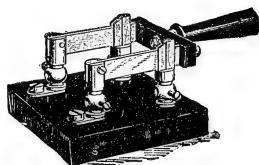
Price No. 2 Carrying Case, Style A, for single lantern.....\$2.00 each
No. 2 Carrying Case, Style B, for double lantern 3.50 each



ELECTRIC SWITCH AND FUSE.

This cut shows a fuse and switch combined ("fused switch") with the connecting wire attached. Wires "a" are the supply wires that lead from the switch board to the machine. Wires "b" are the wires that lead to the rheostat and electric lamp. "c" are the fuse links or wire that connects the supply wires with those leading to the machine. "D" is an enlarged view of fuse links with copper terminal. If more current is consumed than the fuse is intended to carry, the fuse will be melted in two and your light will go out. Ordinary fuse wire can be used in place of fuse links. When ordering fuse links or fuse wire, always state the amperes wanted. This "fused switch" is much more convenient to use than a separate switch and fuse block. It has a slate base and is one of the best made.

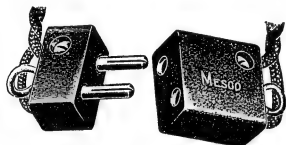
Price, Fused Switch, 25 Amperes,\$1 75 each.
" " 50 " 2 65 "
Fuse Links 25 to 50 " 50c doz.



ELECTRIC SWITCH.

This is a small switch *without* fuse block. It has porcelain base and is an excellent switch for stereopticon use, when the fuse block is not wanted.

Price, Electric Switch, 25 amperes,	\$ 50c each.
" " 50 " 	1 00 each.
Fuse Wire 25 " 	10c foot.
" Block 	50c each.



Electric Stage Connection.

For traveling exhibitor as well as where the lantern is permanently located, this will be found a most convenient way of making a quick connection. The part of the connector with the holes or sockets should be attached to the supply wire, and the part with the posts or plugs to the wire leading to the machine. When using this connector should the lamp be burning "up-side-down", the current at the lamp can be instantly changed by pulling out the plug and turning it half over. The connector will carry from 35 to 45 amperes and has split posts or plugs that always fit tightly and make a good contact.

PRICE, \$1.00

FLEXIBLE ELECTRIC WIRE.

The current for lantern or moving picture machine should not be taken from an ordinary electric lamp socket. The wire and socket are not heavy enough to carry the amount of current required.

Every exhibitor using electricity on the road, should have from 50 to 100 feet of flexible electric wire to convey the current from the main cutout or switch board to the machine. Ordinary line wire of sufficient size can be used, but is not nearly so convenient. Of this flexible wire there are two kinds in general use, namely, lamp cord and flexible cable.



LAMP CORD.

Lamp cord consists of many strands of fine copper wire insulated with rubber or okonite and then covered with a green cotton braid. After this, the two conductors are twisted together and sold in this manner by the foot or yard. The price quoted on lamp cord always means for two conductors.

If you purchase fifty feet of lamp cord you get two pieces each fifty feet long, twisted together. The ordinary electric light drop cord used with an incandescent bulb is too small to convey the required amount of current for a regular stereopticon light. There is danger of over heating it, burning off the insulation and causing a fire by short circuit. To use a wire so small, violates the fire insurance law and might cause serious trouble. For single lantern do not use lamp cord smaller than No. 12—for double lantern use No. 8 or 10. There is a cheap lamp cord on the market in which the insulation is only half thickness. We handle only the best, with heavy rubber insulation.

The longer and the smaller the lead wire, the greater the resistance; that is, there is more resistance in a wire 100 feet long than there is in a wire 10 feet long, and a No. 12 wire will resist flow of current more than a No. 10 wire. If the lead wire gets warm, it shows it is too small for the amount of current carried, and a larger wire should be used.

If the wire gets *hot*, there is danger of melting or burning off the insulation and causing a fire.

FLEXIBLE LAMP CORD OR WIRE AND STAGE CABLE.

Remember the smaller the number the larger the wire, that is, No. 10 wire is larger than No. 12.

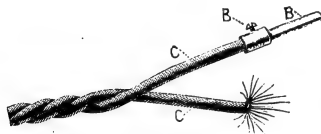
Price—No. 12 Lamp Cord..... 9c per foot
No. 10 Lamp Cord..... 12c per foot



This consists of two insulated conductors bound together with other non-conducting material. Each conductor consists of many fine, copper wires, same as is found in lamp cord. The heavy insulation that binds the conductors together, makes this cable very serviceable. Although not so flexible, light or convenient to handle as lamp cord, it will stand the rough use on the road much longer. Flexible cable is frequently called "stage cable" because it is generally used in theaters for stage settings and all temporary arc lights. Stage cable No. 12 has same size wire and will carry same amount of current as lamp cord No. 12.

This cable is the best quality and will pass fire inspection.

Price—No. 12 Flexible Stage Cable..... c per foot
No. 10 Flexible Stage Cable..... 12c per foot



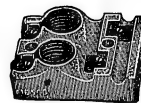
ELECTRIC WIRE TIPS.

B shows wire attached to a tip ready for use and C shows appearance of wire when tip is not used. To use the tip the insulation should be removed from the wire, so the setscrew B will come in contact with the bare wire. This tip will not only be found a great convenience, but will insure perfect contact so full strength of the current will be obtained.

Price, each..... .10
Price, per dozen..... \$1.00



CUT NO. 1.



CUT NO. 2.

FUSE BLOCK

All fuse blocks are made of some non-conducting material, usually porcelain, and are constructed on the principle, that when more current is used than the fuse is intended to carry, the fuse will melt in two and the light will go out. There are a number of different kinds of fuse blocks, but the two shown in the above cuts are the most popular styles in use.

The fuse block shown in cut No. 1 uses the ordinary fuse wire, while the one in cut No. 2 uses an enclosed fuse, called a *fuse plug*.

Cut No. 1 shows two wires extending from either end of fuse block. To attach the wire, it is necessary to remove the porcelain cover by unscrewing the small thumb nut on top.

When ordering fuse plugs for No. 2 fuse block specify "for Edison socket" so they will be sure to fit. The largest fuse plug made is for 30 amperes.

PRICE—Fuse Block No. 1, each..... 35c
Fuse Block No. 2, each..... 35c

FUSE PLUGS

The largest regular fuse plug made is 30 ampere, but we can furnish a special 40 ampere "fusable" plug, for Edison socket. With this plug, should the fuse burn out, any one with a screw driver can put in another fuse. Any size fuse wire can be used of 40 amperes or less. When the regular fuse plug "burns out" the fuse can not be replaced, and the plug must be thrown away. As there are not many places the regular 30 ampere fuse plugs can be purchased, the traveling exhibitor should have a few of the "fusable" plugs. These plugs are intended for only 30 ampere fuse, but we make them so they will take 40 ampere fuse wire.

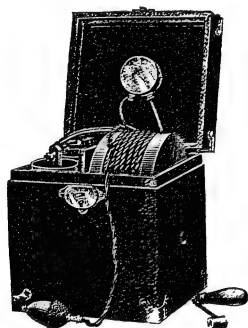
PRICE—Fusable Plugs, with 40 ampere fuse, each..... 15c
Fusable Plugs, regular 30 ampere fuse plugs, each 10c

Electric Signal

It is necessary for the lecturer to have some method of communicating with the operator and of all devices used the Electric Signal has proven the most satisfactory. It consists of two dry batteries or cells, flexible covered wire, a push button and what is known as an electric "buzzer." The lecturer holds the push button in his hand, while box containing buzzer and batteries is placed at the machine with the operator. Sound of buzzer can be so regulated as to be heard only by the operator, and will therefore not interrupt the lecturer by attracting the attention of the audience.

Electric Signal No. 1 has 75 feet of flexible covered wire. The outfit is packed in a special made box, dovetailed corners, sliding cover and separate apartment for the batteries. This outfit is equal in service to any high priced outfit.

Price,.....\$5.00



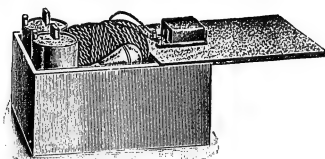
ELECTRIC SIGNAL NO. 1.

Electric Signal No. 2 has 100 feet flexible covered wire, wound on a spool with crank for re-winding. This outfit has fine carrying case, leather finish, nickel plated trimmings and is lined with dark colored cotton flannel. This "buzzer" and push button are of new design, very attractive in appearance and simple in construction.

This is the finest and best signal outfit on the market.

Price,.....\$9.00

When ordering, please state whether No. 1 or No. 2 is wanted.



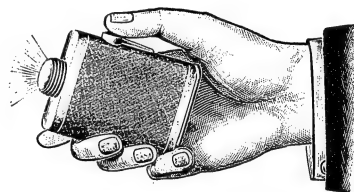
ELECTRIC SIGNAL NO. 1.



ELECTRIC FLASH LIGHT.

Pocket size, $1\frac{1}{2} \times 8\frac{1}{2}$ inches, $3\frac{1}{2}$ volt lamp. Gives 4,000 to 5,000 lights before battery needs renewal. Brilliantly illuminates to great distances the darkest spaces.

The most serviceable electric light invented. Can be flashed, or will burn continuously as desired. As the room is usually dark during an entertainment, this light will be found a great convenience to an exhibitor. In case the light should accidentally go out, or it be necessary to replace a carbon or lime, the advantage of a quick and ever ready light will be appreciated.



VEST POCKET FLASH LIGHT.

The "Every Ready" vest pocket electric light answers the same purpose as the "Eureka," in a more convenient form. Size $2\frac{3}{4} \times 3\frac{1}{4}$ inches, 1 inch thick, voltage and illuminating power same as the "Eureka."

Price, "Eureka" light, with battery complete, each.....\$1.75

"Ever Ready" light, complete, each.....1.75

Extra batteries for either light, each......30

ELECTRIC CARBONS.

All electric carbons are made of finely divided or powdered carbon with sufficient sticky substance to hold the powder together. The best carbons are imported and are made of the purest refined lamp black and tar. Most of the American carbons are made of petroleum coke, 80%, and pitch, 20%. The former is a by-product of oil stills and the latter is made from coal tar.

In the manufacture of carbon a pressure of five or six thousand pounds to the square inch is used. Some carbons are pressed in moulds, but most of them are squirted or forced out of a hole in a disc by hydraulic pressure. After being formed the carbons are baked several days in an oven until they are dry and hard.

When a carbon is burned, the heat is so great that it is practically volatilized before it is burned. Carbons are divided into two classes, cored and solid. A cored carbon has hole in center filled with some material more soft and volatile than the rest of the carbon—usually a mixture of carbon and some metallic salt. Object of the core is to increase length of the arc using a given voltage—to maintain a stable condition of the arc by affording plentiful supply of carbon vapor—to help keep the arc in one place and prevent it from wandering around.

The ordinary carbons used for street arc lamps are not satisfactory, and in fact should never be used for projecting purposes. The carbons generally considered the best are the imported "Electra." There are several grades of these carbons, but on the best grade is stamped or moulded in each carbon the word "Electra." Therefore, when purchasing these carbons see that this word is "stamped in" on every carbon.

All carbons should be pointed before using, and this can be conveniently done with a coarse file or wood rasp. Carbons are made and sold in various lengths, but the most economical length to buy is 12 inches. As a rule the carbon should be broken near the center, using the shorter piece for the lower carbon. To be sure of breaking a carbon at a certain point, make a deep crease with a file. For ALTERNATING current use two carbons *same* size and both cored. For DIRECT current use top carbon cored and lower carbon little smaller and SOLID.

Size of carbon should be governed by amount of current used. For rheostat giving 12 to 15 amperes on *alternating* current, use both $\frac{1}{2}$ -in.

cored—for 20 or more amperes use both $\frac{5}{8}$ -in. cored. On *direct* current 12 to 15 amperes use top $\frac{1}{4}$ -in. cored and lower $\frac{3}{8}$ -in. solid—for 20 or more amperes, top $\frac{5}{8}$ -in. cored and lower $\frac{1}{2}$ -in. solid.
 $\frac{1}{2} \times 12$ in. solid, per doz.70c $\frac{5}{8} \times 12$ in. cored, per doz.90c
 $\frac{3}{4} \times 12$ " " " "60c $\frac{1}{2} \times 12$ " " " "75c



INSULATING TAPE.

Every exhibitor using electricity should carry with him a good quality of insulating or, as it is often called, "splicing" tape. When "splicing" or connecting two electric wires, the insulation should be removed and the bare wire tightly twisted together, and then securely wrapped with electric tape.

The tape not only serves as an insulation, but holds the wires together and makes a stronger connection. The usual width of tape is $\frac{3}{4}$ of an inch and is wound in a flat roll.

Price, Insulating Tape, per $\frac{1}{2}$ lb.50c
 Price, Insulating Tape, per yard.10c

For Index to LANTERNS, etc., see Index at Front of Catalogue.
 For Index to SLIDES see Index at Back of Catalogue.

ELECTRICITY.

AS APPLIED TO PROJECTION

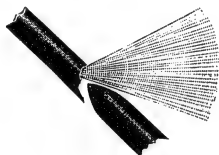
Electric arc light is the best artificial light for the lantern and moving picture machine. This is not only due to its brilliancy, but the light radiating from a small point the condensing lens can gather most of it, so there is very little loss of light. An arc light cannot be made from a battery, but must be taken from a current where a dynamo is used.

Electric light is rapidly coming into general use and every operator should become familiar with its use for projection. Most of the electricity used now is low voltage current (110 or less) for incandescent lights. In a current of this voltage there is practically no danger from a shock, as the voltage is too low.

Electric currents are of two kinds, direct and alternating.

DIRECT CURRENT.

The direct or continuous current is better for projecting purposes than the alternating. This is because direct current gives a more steady light and burns more quietly. In fact, if the right carbons and rheostat are used, it should be perfectly steady and without any noise. When using an arc light for projection, the carbon should be tilted so as to throw the light FORWARD as much as possible, towards the condensing lenses.



POSITION OF CARBONS FOR DIRECT CURRENT.

The above cut shows position the carbons should be to obtain the best results when using direct current. Both carbons should stand at an angle of about 25 degrees, and point of the lower carbon should be about one-quarter of an inch farther forward than the point of the top carbon. If the carbon is not far enough forward, the LOWER part of field will be a shade darker, and if too far forward the TOP part of field will be a shade

darker. Accurate adjustment can usually be made by tilting one of the carbons with a pair of pliers while the light is burning.

The top carbon (when both carbons feed alike) should be little larger than the lower carbon. Best results will be obtained by using a CORED carbon on top, and a SOLID carbon on the bottom, one-sixteenth or one-eighth of an inch smaller.

With direct current the positive wire should be connected to the top carbon, otherwise the light will burn, as it is termed, "up-side-down." When burning in this manner a great deal of the light is lost, for the crater is on the LOWER carbon and it should be on the top carbon.

TESTING LIGHT AND CURRENT.

The only way you can tell which is the positive wire is to test the light or test the current.

TO TEST THE LIGHT, let it burn a few minutes, then open the switch and look at the carbons while they are still red. The carbon that is the redder and remains hot the longer is connected to the positive wire.

TO TEST THE CURRENT, close the switch, take ends of both wires attached to the lamp, and hold them near each other in a glass of water. Care should be used not to let the two ends of the wires touch each other or touch any piece of metal that would connect them. As the ends of the wires are brought near each other, bubbles will form freely at the NEGATIVE, and few if any at the positive wire.

Many are careless about reading the instructions and have the impression it is the positive wire that bubbles. Do not make this mistake—remember "N. B."—negative bubbles.

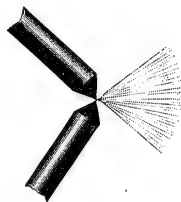
Testing the current with water is always reliable. Sometimes it is difficult to tell which is positive wire by looking at the carbons, as they both seem to be equally red. If in doubt, make the "water test."

ALTERNATING CURRENT.

In alternating current the positive and negative poles alternate back and forth, that is, each wire is positive half the time and negative half the time. Owing to the reversal of the current, there is no decided crater, both carbons remaining pointed and burning equally. The top carbon, however, will consume a little faster, due to the ascending heat from the arc.

Both wires in alternating current being the same, you cannot connect

the lamp up wrong or burn the light "up-side-down." With the same carbons and same amount of electricity, the alternating current will give only about half as much light as the direct. Therefore, when using alternating current, especially with moving pictures, provision should be made for using plenty of electricity in order to obtain a good picture. The Wonder Rheostat "*Special*" will be found very convenient for this purpose.



POSITION OF CARBONS FOR ALTERNATING CURRENT.

The above cut shows position carbons should be when used with alternating current. The carbons should both be cored, and as they burn equally, the rule is, both should be the same size. Theoretically this is correct, but from a practical standpoint, better results will be obtained for projecting purposes, by using the top carbon a sixteenth to an eighth of an inch larger than the bottom one.

When consuming 12 to 15 amperes of alternating current, use $\frac{1}{2}$ in. cored top and 7-16 cored bottom. For 20 or more amperes use $\frac{3}{4}$ in. cored top and $\frac{1}{2}$ in. cored bottom. When using alternating current special care should be taken in selecting only the best imported carbons.

THE HUMMING NOISE.

The serious objection to use of an alternating current is the HUMMING noise and the unsteady light. When an arc is fed by an alternating current, the arc is lighted and extinguished at every alternation. The humming noise is therefore caused by the contraction and expansion of the arc stream of current, that produce corresponding vibration in the surrounding air.

The longer the arc, that is, the farther apart the carbons are, the

greater the humming. For this reason the carbons should be kept close together as possible without hissing. With some alternating currents there is much more humming than with others, depending upon the number of alternations per minute. The higher the frequency the less the noise.

UNSTEADY LIGHT.

The unsteady light or uneven light from an alternating current is due to the arc traveling around the carbons. When the arc is on front side of carbons, next to the condensing lens, the light is brightest, but when the arc is on side or rear of carbons the light is dimmer.

The less amount of current used the more the arc will travel; and also, if the carbons are too large for the amount of current consumed, it will give the same trouble. This trouble can be greatly reduced by using plenty of current—carbons proper size and larger carbon on top, as previously described.

HISSING, FLAMING AND SPUTTERING.

Hissing is usually caused by too short an arc, that is, points of the carbons are too close together. Flaming is usually caused by too long an arc, that is, points of the carbons are too far apart. If the current is too strong for size of carbons, it will also cause both hissing and flaming. Sputtering is due to coarse grained and impure carbons.

What has been said of hissing, flaming and sputtering applies equally to direct and alternating currents.

DISSOLVING BY ELECTRICITY.

In dissolving by electric light, you cannot gradually turn one light off and the other on, as can be done with calcium light. Both electric lights must be kept burning *all* the time, and it requires two electric lamps and *two* rheostats. The dissolver is a mechanical device placed in front of the projecting lenses. The shutter is worked by a lever, and as the end of one lens is covered, the end of the other lens is uncovered. By this means the curtain is never dark. As the picture in one lantern gradually disappears the picture in the other lantern gradually takes its place.

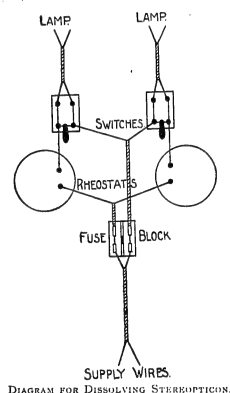


DIAGRAM FOR DISSOLVING STEREOPTICON.

TO CONNECT ELECTRIC LAMPS AND RHEOSTATS.

There are several methods of connecting a Double Dissolving Electric Lantern; but the above method is considered one of the most convenient. Each light being controlled by a separate switch, the two lanterns are operated independent of each other. The fuse block controls the current for both lanterns.

FUSE BLOCK.

The fuse block should be placed near the machine, and provided with a smaller fuse than the one controlling the current supplying the lights of the house. The fuse at the machine is used to protect the lights in the house, for in case of a short circuit or any other accident at the machine, the smaller fuse will "blow" first.

There are several kinds and styles of fuse blocks, and as they are

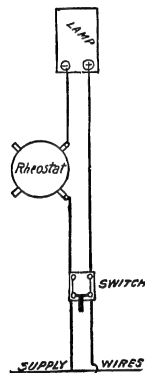


DIAGRAM FOR SINGLE STEREOPTICON.

made of porcelain, care should be used in packing them lest they be broken in shipping.

For general use with a single lantern a 25-ampere fuse will be large enough; but for a moving picture machine 30- or 35-ampere fuse should be used. For a double lantern use a fuse that will carry 40 or 50 amperes. With the "Wonder" Rheostat it is not necessary to carry a fuse block because each rheostat is provided with a fuse.

FUSE WIRE.

Fuse wire is a composition metal, of a low melting point, similar in appearance to lead. If more current passes through the wire than it is made to carry, the fuse will melt and the light will go out.

The size (diameter) of fuse wire does not necessarily indicate the number of amperes it will carry, for that depends upon its composition. A fuse wire that is hard will have a higher melting point and carry more current than one of same size that is soft and has a lower melting point.

Fuse wire is sold by the pound and wound on a spool, on which is stamped the number of amperes it will carry. Fuse plugs are made to carry not more than 30 amperes. All fuse plugs and fuse links are stamped with the number of amperes they will carry.

TO MAKE ELECTRIC CONNECTION.

Connect the lamp, rheostat, and switch as shown in diagram for single lanterns; put the proper carbons in the lamp, adjust them to suit the current (alternating or direct), attach the lead wire (supply wire) to the fuse block or switch at the machine,—see that points of the carbons are separated, that the switch is open, and then connect other end of the lead, or supply, wire to the "cut-out" box or main switch of the building.

Connections with the house wire should be so made, that current to the machine can be supplied when the house is in darkness. The flexible lead or supply wire should be drawn tightly and tied with a string at either end, so it cannot be pulled out of place or jerked loose from its connections.

TO START THE LIGHT.

When all the connections are properly made, close the switch and screw the carbons close enough together to start the light. Soon as you

see a spark separate the carbons far enough to obtain a bright light. If the carbons are separated too much it will "break the current" and the light will go out. If the carbons are too near together, the arc will be so small that full power of the light will not be obtained. The points of the carbons should be far enough apart to show a little blaze.

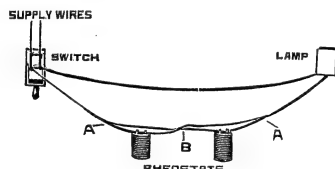
By the "arc" is meant the light, which is the distance between the points of the two carbons. As the carbons are consumed they must be screwed closer together, otherwise the distance between the carbons will be so great that the current cannot, figuratively speaking, jump from one carbon to the other, and the light will go out.

THE RHEOSTAT.

A *rheostat*, or resistance coil, is used to convert an incandescent current into an arc light. Many rheostats on the market are made for currents of 110 volts. Some are adjustable for any voltage below 110, while others have set connections and can be used *only* on current of 52 or 110 voltage. All our rheostats are adjustable, and can be used on current of 110 voltage or less.

The more resistance you cut out, the brighter will be the light and the hotter the rheostat. If the rheostat becomes red hot, it shows there is not enough resistance for the amount of current being consumed.

"Burning out" a rheostat means that the wire has been burned or melted in two, by getting too hot. The larger the wire, the greater is its carrying capacity, and two wires or two rheostats *in multiples* will give double the amount of current.



TWO RHEOSTATS IN MULTIPLES.

There are two ways of coupling up two rheostats, either in multiples or in series. The above cut shows two rheostats coupled in *multiples*.

When connected in this manner you multiply or increase the amount of current consumed, *without* increasing heat of the rheostat.

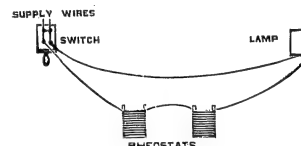
At the letters A. A. the bare wire is twisted together and wrapped with tape. At letter B the wires are *not* fastened together, but simply cross each other.

When connected in multiples, half the current goes through one rheostat and half through the other, thereby giving the lamp double the amount of current. If, when using a single rheostat, you cut out resistance to obtain more current and a brighter light, you do so at expense of the rheostat, and the more resistance you cut out, the hotter will become the rheostat.

Moving pictures require much stronger light than still pictures, and coupling two rheostats together in multiples will be found a great convenience.

The Wonder Rheostat "special" consists of four parts, and is so constructed that any or all of these parts can be used in multiples or in series. With it you can obtain anywhere from five to fifty amperes of current *without* cutting out any resistance.

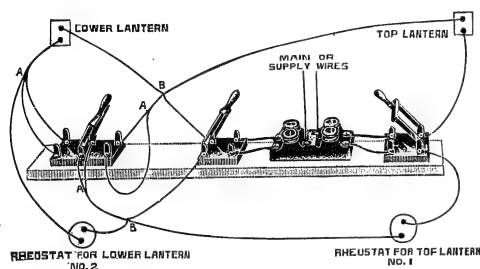
For cut and description of this rheostat, see index, front part of catalogue.



TWO RHEOSTATS IN SERIES.

The above cut shows two rheostats coupled in *series*. When connected in this manner, *all* the current goes through *both* rheostats, thus increasing the resistance and permitting *less* current to pass. If the current is too strong for one rheostat, by connecting several together *in series*, the current can be reduced to the desired voltage.

The two rheostats are connected together with a short wire. It makes no difference which poles or sides of the rheostat are connected.



COMBINATION SWITCH BOARD.

This cut shows how two rheostats can be used separately on two arc lamps, or thrown in multiples on one lamp. Since moving pictures require about twice as much light as lantern slides, this switch board will be found a great convenience when using a double dissolving lantern and a moving picture machine. By means of the double-throw switch, rheostat No. 1 can be used either on the top lantern alone or in multiples with the other rheostat on the lower lantern for the moving picture machine. Care should be taken when making this switchboard to get connections right, otherwise a short circuit will be made when the two rheostats are thrown in multiples.

The main or lead wires are connected to a double fuse block, with two fuse plugs for each lamp. The letter A shows where two wires are "taped together," and at letter B where the wires simply cross each other. With the proper material and by carefully following the diagram the switchboard can be easily made. However, we furnish it complete with a tag on end of each wire telling where it is to be connected.

Even for single lantern and moving picture machine, this combination switchboard will be found very convenient. When a moving picture is run, by simply closing a switch, two rheostats can be thrown in multiples, thereby making the light stronger and brighter just at the time you need all the light you can get.

Price, Combination Switch Board, complete with wire. .\$.650

VOLTS CONSUMED.

The number of volts consumed in making an arc will vary, but for a good light is usually about 50 volts. The use of a rheostat is to take care of the balance of the voltage, which in a rheostat for 110 volts would be the difference between 50 and 110, or 60 volts.

If you want to use current of 220 volts, the lamp (or arc) will take about 50 volts, leaving 170 volts which must be taken care of by the rheostat. Since there is 60 volts resistance in one rheostat (for 110 volt current), it will require *three* rheostats, connected *in series* for current of 220 volts. Current of this voltage is frequently met with on the road, and many exhibitors have the idea that two rheostats of 110 volts each will give sufficient resistance for a 220 volt current. If two automatic arc lamps were used in series, only two rheostats would be necessary.

WATER RHEOSTAT.

Water can be used as a substitute for a regular rheostat, and in case of an emergency will be found a great convenience. It will also be found convenient for reducing a current of large voltage. A regular rheostat that would reduce a 500-volt street car current would be an expensive investment as well as cumbersome and heavy.

HOW MADE AND USED.

Take a tub that does not leak and fill it nearly full of water, being careful not to spill any on the ground or floor around the tub. If the operator stands on wet ground there is a possibility of getting a shock, especially if a strong current is used. Dissolve in pail of hot water one-half pound each of washing soda and salt, and add this solution to the water in the tub.

From the two ends of the wire that attach to the rheostat, cut off the insulation two or three inches back, and securely fasten each end of the wire to a different piece of metal. A car link, coupling pin, piece of lead pipe, or any other piece of metal will serve the purpose so long as a good contact can be obtained between the metal and bare copper wire.

Place both of these pieces of metal attached to the wires in the water—close the switch—bring the two pieces of metal close enough together to start the light when the carbons are brought together. As the distance

between these two pieces of metal in the water increases or decreases, so will the amount of current and strength of the light be increased or decreased. The distance the pieces of metal should be separated will vary according to the voltage of current and amount of light desired.

When using *direct* current the metal in the water will be gradually dissolved, and if the copper wire attached to the metal is allowed to remain in the water, it will soon be eaten off. Therefore when using *direct* current, provision should be made to keep the connection between the copper wire and piece of metal out of the water.

This can be done conveniently by using two pieces of lead pipe bent at right angles at one end, and the other end bent to hook over the edge of the tub. Keep the ends of the right angles *towards* each other and slide the lead pipe around edge of the tub to bring them nearer each other. The resistance is the water between the two points, and the closer they are to each other, there will be less resistance, more current, and a brighter light.

With *alternating* current there is practically no action on the metal and the copper wire can be immersed in the water.

The serious objection to a water rheostat is that the water becomes steaming, boiling hot. A pail of water could be used equally as well as a tub, only it would become boiling hot in a few minutes.

Even when using a tub of water it is advisable to have a pail of cold water near to add in case the water begins to boil. No harm can come from the water boiling, more than that the steam might be mistaken for smoke and someone raise the alarm of fire. If the room should be filled with steam, the picture will be dim, as it will be difficult for the light to penetrate it.

After making a water rheostat a few times it will be found very simple. However, to begin with, it might be well to experiment with a current not exceeding 125 volts. Great care should be taken in using a 500-volt current, and an electrician should always be consulted. The ordinary street car current is 500 to 560 volts.

THREE WIRE SYSTEM.

The exhibitor will frequently find a current with three wires. A three wire system has for its object the saving of wire distribution. The

extra conductor (the middle wire), is called the neutral wire, as it is positive to one wire and negative to the other.

If the system is exactly balanced it carries no current; but when the amounts of current on the two outside wires are not the same, the middle or neutral wire supplies the difference. As the neutral wire carries only half the current it is frequently (especially in feeders) much smaller.

A three wire system requires two dynamos, or a single dynamo specially constructed for this system. Majority of the three wire systems are for 220 volts; that is, 220 volts on the two outside wires, and 110 volts on either one of the outside wires and the inside, or neutral, wire. Therefore, when connecting on a 220-volt three wire system, take your current from one of the outside wires and the middle of neutral wire.

GENERAL INFORMATION ON ELECTRICITY.

No electric outfit is complete without 75 to 100 feet of flexible wire to convey the current from the main supply wire to the machine. No. 12 wire is usually large enough for single lantern, but No. 8 or 10 should be used for double lantern.

For a moving picture machine, when over 30 amperes of current are used, the No. 10 wire should be used. If the wire is too small it not only checks the supply of current, but there is danger of over heating the wire and burning off the insulation.

Should you wish to adjust or change the wires or carbons in the electric lamp, first throw the current off the lamp by opening the switch. A shock from a current of 110 volts is not sufficient to cause any alarm and it is customary to place the thumb and finger on switch or some connection of the *two* wires, to see if the current is on. The shock from alternating current is greater than from direct current of the same voltage.

If the thumb and finger are wet when applied to the wires, you will get the current stronger.

Place your fuse block and switch on the end of the operating table or in some convenient place near the machine. There are holes in the porcelain base for screws to hold it firmly in place. Never allow the ends of the two "live" wires to touch each other, or to touch the same piece of metal. If any conductor of electricity should touch *both* sides of the *metal part* of the switch at the same time, there will be a flash of light

from the arc made at the switch. So if the switch should be placed on top of the operating table, see that there are no carbons, tools, or metal near it.

It is well to look the line over and locate the fuses supplying the house wire so that should one "blow out" during the entertainment, you can quickly replace it. Should your light go out, first examine the fuse at the machine, and if this is all right then examine the fuse supplying the circuit you are using.

Unless you know the fuse at the supply wires of the building is large, do not throw on your light when all the lights in the room are on. Wait until all or part of the lights are off. The line is often fused out on the pole, before the wire enters the house. This fuse, however, should be larger than the one in the house.

Never look directly at an arc light unless wearing dark colored glasses. There is not only danger of injuring the eyes; but the light will (for the time being) "blind you" so you will not be able to tell when the picture is in sharp focus.

If insulation burns off wire in lamp house, use asbestos covered wire. If rheostat "burns out" twist ends of wire together to bridge over the break. You can get no shock from the rheostat or one wire unless standing on wet ground or on some good conductor that is connected to the wet ground. It is well to remember this when working in a tent if not standing on dry wood.

Do not try to pull thirty amperes of current through a 10 ampere meter. Better to connect behind the meter than to take the chances of burning the meter out.

If you have rheostat for 110 volts and the current is 220 volts, connect your rheostat *in series* with a "water rheostat." Keep in all resistance in your rheostat and do what "cutting out" is necessary with the water rheostat. By doing this the water will not get hot so quickly. When making a water rheostat, the more salt you put in the water the brighter the light will be. The salt makes the water a better conductor of electricity.

When using alternating current special care should be taken to see that all connections are tight and that the best imported carbons are used. A loose connection or a poor carbon will increase the noise and cause the light to be more unsteady.

To obtain a picture of equal quality, it will require about twice as much electricity when *alternating* current is used as it would if *direct* current is used. In other words, 25 amperes of direct current will give a picture equally as bright as 40 or 50 amperes of alternating current.

VOLTS, AMPERES AND OHMS

The most popular terms applied to electric currents are volts, amperes and ohms. They are practical units of measures of electricity and relate to both alternating and direct currents.

A *volt* is the practical unit of electro-motive force. It is the power or force that causes the current to move or flow. It means the same as "pounds" when we speak of gas, air, steam, etc., having certain number pounds pressure. A current of 220 volts has twice as much pressure or power as has a current of 110 volts.

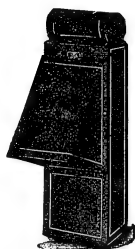
Ampere is the practical unit of electric current strength or intensity. It is the unit measure of the flow of a current. When we speak of a rheostat "110 volts and 25 amperes," we mean at a pressure of 110 volts the rheostat will permit a current of 25 amperes intensity to flow through it. The larger the wire or the less the resistance, the greater the flow or amperes of current.

The *ohm* is the practical unit of resistance. Everything has more or less electrical resistance. Some things have comparatively little resistance and are called conductors, such as copper, iron, etc. Other things have comparatively no resistance and are called insulators, such as mica, asbestos, etc. The ohm is the unit by which this resistance is measured. As for example, if a tank was filled with water and a hole made in the bottom containing a tube six inches long, the weight or pressure of the water would correspond to the volts, the resistance of the tube to the flow of the water to the ohms and flow of the water to the amperes.

The size and length of the wire in a rheostat corresponds to size and length of the tube in the tank of water. As you increase the size or decrease length of either you increase the flow. When you cut out resistance in the rheostat you simply shorten the wire and thereby increase the flow or amperes.

When two rheostats are connected in multiples, it increases or multiplies the flow of electricity same as adding another tube to the tank would increase the flow of water.

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Reading Lamp.

A reading lamp for a stereopticon or moving picture entertainment is almost a necessity, especially if any manuscript is to be read. As the room should be kept dark, it is necessary to have a lamp that will concentrate the rays upon the manuscript *without* diffusing them through the room. A reading lamp using a candle is much preferable to one using oil. There is no danger of leaking when packed with other goods, and it is much cleaner to handle. The light is supplied by a special candle, held in position by a spring, that keeps the flame burning in the same place. The ordinary candle is not generally used in this reading lamp, but a large size, called "Coach" candle. We have special candle made to order that is little harder than the regular coach candle and gives better satisfaction for this purpose. A reading lamp should be set level so the melted candle will not run down side of the holder. When a new candle is put in, see that the holder is clean inside around the spring, and let the new wick burn a few minutes to get in good working order. Each candle will burn about 2½ hours.

Price—Reading Lamp each, \$2.00
Candles per doz., .75

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

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Reading Stand.

OPENED AND CLOSED.

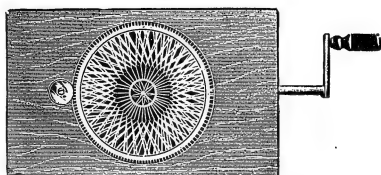
A portable reading stand and light will be found a most convenient addition to a traveling outfit. It is made of japanned iron with telescoping adjustment, supporting an inclined folding rest for the lecture and reading light.

Price, complete with reading lamp.....\$ 4.00
Stand only..... 2.50

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

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Geometrical Chromatope.

On two glasses are transparent geometrical designs in brilliant colors which revolve in opposite directions. By turning the crank at different speeds, forward and backwards, the lines weave into each other, making a large variety of artistic designs. These designs blend, dissolve into each other, disappear and appear again in a manner most pleasing.

We carry only the best quality of imported chromatopes.

PRICE, EACH \$3.00.



Good Night Chromatope.

This consists of three glasses. On one is the words "Good Night" which remains stationary, on the other two are brilliantly colored designs which revolving in opposite directions, produce a most pleasing effect. Is the best imported make and will fit any lantern.

PRICE, EACH \$3.50.

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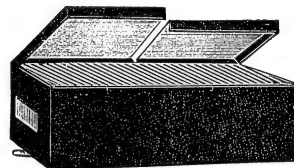
Tinters.

Tinters are usually made of colored gelatine or glass, and a few bright colors will be found a valuable addition to an outfit.

For throwing colored lights on a tableau, the tinters should be used in a slide carrier or color wheel; but when used to tint a picture, they should be held in *front* of the projecting lens. They will be found useful for throwing tinted background on statuary and for giving to scenery a sunset or moonlight effect. With a little practice, a pleasing effect can be obtained by blending or dissolving one color into another.

We have two kinds of tinters; both are the same size as an ordinary stereopticon slide. One is made of colored gelatine between two cover glasses, and the other is colored glass. Gelatine is more easily affected by heat, and is therefore not so durable.

Price, Gelatine slide.....	15 cents.
Colored glass.....	25 cents.

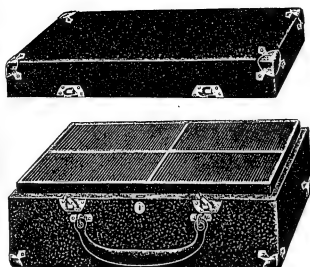


STOCK SLIDE BOX.

The above cut shows a box for keeping stock slides. One end is provided with a slot or pocket for name card and also a thumb strap at the bottom for pulling box out on the shelf. The cover is divided in two parts so it is not necessary to remove the box from the shelf to open it. Size of box, outside measure, is $12\frac{1}{2}$ in. long, 4 in. wide and $4\frac{1}{2}$ in. high, and holds 100 slides. This box is intended for stock slides and *not* for road use.

Price, Stock Slide Box, each.....35 cents

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Leader Slide Box.

For convenience and practical use, for strength and finish, this slide box excels anything on the market. The box is made of wood covered with leather, has metal corners, leather drop handle, metal clasps, lock and key, four compartments separated by card board partitions, a separable top and holds 120 slides. If desired, to carry more than 120 slides, the cardboard partitions can be quickly removed and 60 more slides added to the box.

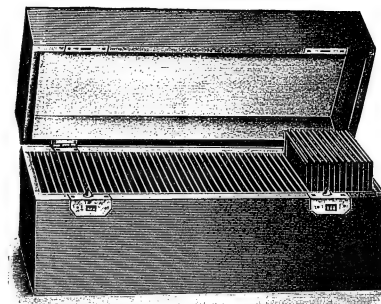
One of the important features of this box is the *removable top* or cover which is a great convenience to the operator. As a rule the room on a table by the machine is limited and a box with a hinge cover when open, requires twice as much room as though the cover could be removed. The metal corners not only strengthen and protect the box from injury, but also greatly improves its appearance.

As special protection to the slides, this box is padded top and bottom. Each side is firmly held in position by cushion so it cannot shake or rattle, and will not break.

Slides are usually carried in the hand and if there is any one thing about an outfit that should be first class it is the slide box.

PRICE, \$5.00.

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Standard Slide Box.

A slide box for unmounted slides will be found not only a great convenience for carrying slides, but almost indispensable to the operator as a means of keeping his slides in proper rotation. The slide box shown in above cut is covered with cloth, has nickel plated clasp, and card board partitions. It is light and strong, and a decided improvement on the wood box.

This box is made in two sizes holding 60 and 100 slides. The box holding 100 slides is provided with straps and handle for carrying.

Price, Standard Slide Box No. 1, for 60 slides \$1.00 each.

Standard Slide Box No. 2, for 100 slides 1.75 "

Jumbo Slide Box.

As there is danger of breaking slides when checked as baggage, it is advisable to always carry them. To accommodate those who have a large number of slides, we have a box holding 240 slides.

This box or carrying case is 25 inches long, 9 inches high and 5 inches deep—has removable cover—card board partitions—metal corners—lock and key and a drop handle similar to the one shown in cut of Leader Slide Box.

Price, Jumbo Slide Box, for 240 slides..... \$4.00 each



Business Advertising Slides.

PRICE, 50 CENTS EACH.

See List Page 579.

Every business man realizes the importance of advertising. The value of an advertisement depends on the attractive manner in which it is displayed and there is no method more attractive than an artistic and beautifully colored lantern slide. An advertisement of this character will not only arrest one's attention, but will be carefully read by *every body* who sees it. This can not be said of any other

class of advertising and for this reason little trouble will be experienced in soliciting ads.

These are the most striking slides of this character ever shown and were gotten up by one of the leading advertising artists of this country.

Some are comic cartoons, some fancy lettering, some appropriate pictures relating to the subject and some are beautiful scenery.

Name of Advertiser.

On all these slides is left a blank space for name of the advertiser. The usual method of "filling in" the name of the exhibitor is to write or print it on the slide with a pen and India ink. India ink on glass, even when used by an expert, will flow or spread more or less and when magnified on the curtain gives a very bad appearance.

We have entirely overcome this objection, by devising or discovering a method of printing opaque letters on glass. With it any one can fill in the name, and then the entire slide will have the appearance of being *specially* made for the advertiser. Not only that, but special ads or announcements can be printed on a plain slide glass and thrown on the curtain. This outfit for printing on glass is put up complete in small box and by using it you can double the value of your advertising slides.

Price, Opaque Printing Outfit on Glass,.....\$1.50

A Clear Profit.

It is easy to get ads when you have fine slides to show and what you get in this way is a *clear profit*. Quoting from one exhibitor he says: "Since receiving your advertising slides I have made enough from my ads to pay all my rail road fare and hotel bills. It is just like finding that much money every day."

Advertising customers will create local interest in your entertainment which means large audience and increase in the profits.

On receipt of 25 cents we will send print of the complete list of Advertising Slides. Of some lines there are a number of different styles and new ones are constantly being added.

Special slides made to order.



BILL DATING OUTFIT.

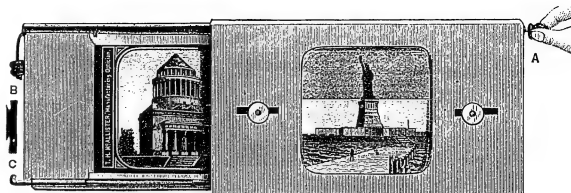
The name and date of an entertainment should be plainly printed or stamped on show bills and all advertising matter. A show bill dating or rubber stamping outfit for this purpose will be found convenient and economical.

Each outfit contains an improved type-holder, ink pad and type-setter, and the type is made of the best grade of rubber. Outfit No. 1 is 3-a font, and each letter is $\frac{3}{8}$ in. high. In addition to the single letters and figures, the outfit has the following words: Hall, Opera House, School House, Music, Court, Church, Cong., Presb., Bap., M. E., Rink, Evening, etc.; also abbreviations for every day of the week and month of the year.

Outfit No. 2 is 5-a font, and each letter is $\frac{5}{8}$ in. high. This outfit has no words or abbreviations as in outfit No. 1.

Price, Dating Outfit No. 1.....\$3.30
 " " No. 2..... 4.80

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

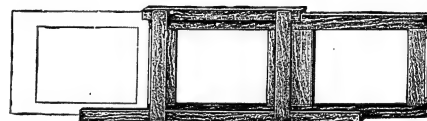


Curtain Slide Carrier.

This is a novelty in a slide carrier and is for use with a single lantern. By pulling cord A or B the curtain is lowered, the slide is changed and the curtain is raised on a new picture. The change can be made slowly or quickly as desired.

This carrier will use either the American or English size slide. To center the smaller (English) slide, pull out lever C. The two set screws are to hold the carrier rigidly in the opening of lantern.

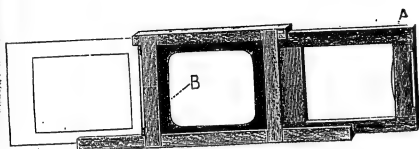
PRICE, Curtain Slide Carrier.....\$4.75



Double Slide Carrier.

For general use this is the simplest and best carrier on the market. Being made of wood it is light, and when in position need not be removed during the entertainment. While one slide is showing another is put in the other compartment. The change is quick, accurate and self-centering. No springs or levers to get out of order. Can be used equally as well for dissolving as for single lanterns.

Price, Double Slide Carrier, each50 cents.



IMPROVED DISSOLVING SLIDE CARRIER.

For dissolving stereopticon this is without question the best slide carrier on the market. It is not only suitable for double lantern, but equally as good for single lantern. To obtain the best dissolving effects every slide should occupy exactly the same place in the slide carrier and all the mats should be of the same size. "A" is a spring that automatically centers each slide, holds it rigid and always in the same place. "B" is a metal mat or aluminum frame that makes the picture of all full size slides the same size. The paper mat on a slide is not reliable. In putting the mat in place it is frequently pulled a little to either one side or the other, and again mats cut by the same form or die will vary in the size. A large number are cut at the same time, so that the pile of paper will "squash" or stretch. A very little difference in the size or shape of the mat when magnified is sufficient to give bad appearance on the curtain. The metal mat not only prevents this, but also serves as a most valuable guide in matching the fields of a dissolving lantern. Another feature of this slide carrier is that it can be used for both American and English size of slides.

SLIDES OF DIFFERENT SIZE.

The American slide is $3\frac{1}{4} \times 4$ inches while the English is square $3\frac{1}{4} \times 3\frac{1}{4}$. The picture however on both slides is the same size and the metal mat will therefore fit the picture of either slide. To center an English slide all that is necessary is to place in the slot of slide carrier opposite the spring, a small piece of wood about $\frac{3}{8}$ of an inch wide. For double lantern, the slides are used only in one side of the carrier,

therefore the other side can be used for the English size. This will be found very convenient where the operator has both the American and English size.

A BRIGHTER PICTURE.

When using a double lantern with calcium light, a dissolving key is used to turn the gas from one burner to the other. This leaves the lime luminous in the "off" lantern, which always shows light on the curtain and *dims* the picture. This objectionable light is often termed a "ghost" and is sometimes prevented by holding the hand over the objective lens or capping it with the lens cap. As previously stated, with a double lantern, slides are used in only one side of the double carrier. By keeping a "blind" (piece of cardboard or other opaque substance) in opposite side of carrier this "ghost" is instantly and completely destroyed, soon as the carrier is pulled over to change the slide. This "blind" will also be found convenient to keep the light off the curtain when lighting up the machine or until ready for the first picture. When using a double lantern, should an accident occur to one of the lanterns, the Improved Double Slide Carrier will be found a great convenience.

SPECIAL MADE CARRIER.

This carrier is not the ordinary double slide carrier made of cheap material and put together with iron nails. The Improved Carrier is made heavier and stronger, of the best cherry and special provision is made in the construction to accommodate the metal mat. All joints are glued and the small nails used are polished brass. The spring used in each side of the carrier is of polished brass and so simple in construction it will not get out of order. Each carrier is packed in separate box with directions for using.

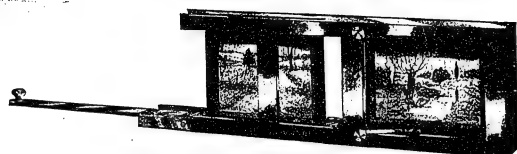
Price, Improved Double Slide Carrier. Each.....\$1.25
Pair 2.25

METAL SLIDE CARRIER.

This carrier is made of thin pressed steel. All parts are riveted together and it is strong and durable. Fire underwriters in some places require moving picture machines to use a metal carrier, and this meets all requirements.

Price, Metal Slide Carrier. Each\$1.50

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INGENTO SLIDE CARRIER

This carrier is specially designed for use with a single lantern. Its operation is simple and rapid. The slide is dropped in the slot at top of the carrier and pushed into place by means of a lever. Then the next slide is to be inserted, while the former slide is still projected on the screen, the same operation of the lever carries the second slide into place in front of the other slide. The lever is pulled back, which immediately withdraws the first slide, and the second slide is pushed into optical position by means of the springs. The complete operation of changing the slides is quickly done, and a dissolving effect is produced on the screen.

This carrier is made in two styles, style No. 1 being made entirely of brass and handsomely nickel plated, while style No. 2 is made of hardwood, mahogany finish, polished, with nickel trimmings. They measure $11\frac{1}{2} \times 4$ inches.

Price, No. 1, Ingento Slide Carrier.....\$3.50
No. 2, Ingento Slide Carrier..... 2.00

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MISCELLANEOUS.

Advertising Slides for writing advertisement, per dozen.....	\$ 0.15
Blank Film, per foot.....	.07
Binding Strips, gummed, per 100.....	.20
Cover Glasses, per dozen.....	.25
India Ink and Pen, for writing advertising slides.....	.30
Plates for Lantern Slides, per dozen.....	.50
Rubber Tubing for Calcium Burner, per foot.....	.10
Sulphuric Ether for Saturator, per pound can.....	1.00

LIST OF PARTS AND SUPPLIES, LIGHT OUTFITS.

Acetylene, See Cut Page 97.

Generator, A.....	\$ 8.00
Screw Cap for Generator, complete.....	1.50
Screw Cap only.....	1.00
Stop Cock for Screw Cap.....	.35
Valve or Plunger.....	1.50
Rubber Gaskets for top of generator, each.....	.10

Calcium, See Cut Page 113.

Furnace, A.....	\$ 5.00
Bulb, B.....	.25
Retort.....	8.00
Safety Vent for ozo retort.....	1.00
Washbottle with $\frac{1}{4}$ Union, D.....	2.50
Connection, E, high pressure tubing.....	3.00
High Pressure Tubing, tubing E without connections, per foot.....	.50
Gauge, N.....	.50
Gauge, N, coupling and connection.....	.50
Retort Support, I.....	.50
Tank, 12x36, without Cross Valve or Tank Valve.....	12.50
Same, with Tank Valve.....	15.00
Cross Valve, or Tank Valve.....	3.50
Cap for Tank Valve.....	.35
Valve Stem or Needle Point for Tank Valve.....	.50
Cleaning Rod.....	.25
Gaskets, per set.....	.25
Galvanic Modifier.....	5.00

Saturator, See Cut Page 115.

Saturator.....	\$15.00
Gauge Glass, E.....	.50
Connection Complete between tank and saturator.....	3.50
Supply Tank, F, complete.....	3.50
Valve and Connection, B.....	3.50
Oxygen Regulating Valve.....	2.50
Check and Safety Valve, A.....	1.00
Stop Cock, Y.....	.35
Screw Plug, D.....	.15

PARTS AND SUPPLIES

EDISON EXHIBITION MODEL PROJECTING KINETOSCOPE

SEE PAGE 31.

Cat. No.	Price	Cat. No.	Price
K15187 Improved Take-Up Attachment	\$15.00	K15038 Cam	1.75
K15004 Take-Up Attachment	15.00	K15069 Cam Shaft	.80
K15140 Stereopticon Objective Lens		K15128 Cam Shaft Pinion	.35
Holder, Lens Flange and Thumb Screw	2.65	K15041 Plain Bushing	.25
K15141 Stereopticon Slide and Rod	.35	K15039 Large Bevel Gear	1.25
K15142 Stereopticon Slide Thumb Screw	.15	K15042 Small Bevel Gear and Shaft	.75
K15143 Stereopticon Slide Thumb Screw (Round Nut)	.10	K15044 Intermittent Sprocket and Star Wheel Assembled on Shaft	.90
K15052 Reel 10 inch	1.00	K15045 Intermittent Sprocket	6.00
K15061 Reel Shaft and Pinion	.50	K15130 Intermittent Sprocket Shaft	.80
K15054 Reel Hanger, Rewinding Gear and Crank	2.50	K15046 Star Wheel	2.00
K15138 Reel, Rewinding Gear and Crank	.75	K15047 Eccentric Bushing	.25
K15139 Reel Hanger Thumb Screw	.15	K15071 Film Tension Spring	.25
K15034 Upper Sprocket	3.00	K15072 Film Tension Spring Screw	.05
K15035 Upper Sprocket Shaft and Pinion	.40	K15074 Guide Roller Flange	.25
K15124 Upper Sprocket Shaft Bracket	1.25	K15075 Guide Roller Shaft	.10
K15180 Upper Rubber Tension Roller	.50	K15049 Intermittent Sprocket Rubber Tension Roller and Shaft	.60
K14475 Upper Rubber Roller Tension Spring	.10	K15076 Intermittent Sprocket Rubber Roller Tension Spring	.10
K15003 Upper Rubber Tension Roller Bracket	.35	K15077 Take-up Frame (long casing)	2.50
K15067 Sprocket Set Screw	.05	K14478 Take-up Driving Gear Bracket	.75
K15050 Picture Gauge	.50	K15078 Take-up Driving Gear	.50
K15068 Picture Gauge Bracket	.30	K15079 Take-up Sprocket	3.00
K15133 Upper Film Guard	.75	K15080 Take-up Sprocket Shaft and Pinion	.40
K15134 Upper Film Guard Pin	.10	K15081 Take-up Rubber Tension Roller	.50
K15181 Lower Film Guard	.50	K15082 Take-up Rubber Tension Roller Bracket	.35
K15188 Improved Crank	1.00	K15083 Take-up Rubber Tension Roller Shaft	.10
K15029 Crank	1.00	K15136 Take-up Reel Shaft and Crown Gear	2.00
K15050 Large Driving Gear	1.00	K15137 Take-up Reel Shaft Crown Gear	1.25
K15122 Large Driving Gear Stud	.15	K15144 Lamp House Base Board (mounted)	3.50
K15127 First Intermediate Pinion and Shaft	.30	K15086 Lamp House Bracket	2.00
K15033 Large Intermediate Gear	.50	K15087 Lamp House Slide Rod	.50
K15125 Large Intermediate Gear Stud	.15	K15089 Large Base Board and Hinges	1.00
K15182 Cam Shaft Driving Gear	.40		
K15145 Balance Wheel and Cam Shaft Pinion	2.50		
K15037 Cam Shaft with Cam and Large Bevel Gear Assembled	4.00		

The above list comprises the parts and supplies which our experience has shown are most likely to be called for. If you do not find in the list what you want, a more complete list will cheerfully be sent to you on application.

Cash should accompany all orders for parts and supplies. As many of these parts are small, they can be safely sent by registered mail, and when our customers desire to save the cost of express, not less than fifteen cents should be added to the list price quoted above, to cover the cost of postage and registration.

PARTS AND SUPPLIES

EDISON UNIVERSAL MODEL PROJECTING KINETOSCOPE

SEE PAGES 29 AND 30.

Cat. No.	Price	Cat. No.	Price
K15156 Stereopticon Objective Lens		K14445 Lower Intermediate Pinion	.20
Ring Casting and Thumb Screw	1.15	K14435 Upper Intermediate Pinion	.20
K15158 Stereopticon Objective Lens	2.00	K14444 Cam Shaft, Cam and Large Bevel Gear (assembled)	4.00
Holder Adapter Ring	.80	K14445 Cam	1.75
K14507 Reel 8 inch	.25	K14446 Cam Shaft	.50
K14420 Reel Hanger, large and small Rubber Rollers, Rewinding Crank and Gear, for 10 inch Reels	2.25	K14450 Cam Shaft Bushing (long)	.25
K14470 Reel Hanger, Reel Shaft, Reel Shaft Pulley and Clutch (assembled)	4.00	K14451 Cam Shaft Bushing (short)	.25
K15152 Reel Hanger and Take-up Bracket Thumb Screw	.15	K15148 Bushing Set Screw	.05
K14421 Reel Driving Belt	.50	K14447 Large Bevel Gear	1.25
K14427 Mechanism Base and Horizontal Slide Rod	2.00	K14504 Small Bevel Gear and Shaft	.75
K14428 Mechanism Slide	1.25	K14490 Revolving Shutter	.90
K14429 Mechanism Support Casting	2.00	K14505 Intermittent Sprocket, Shaft and Star Wheel (assembled)	6.00
K14430 Mechanism Slide Rod	.25	K14495 Intermittent Sprocket	3.00
K14436 Upper Sprocket	3.00	K15147 Intermittent Sprocket Shaft	1.00
K14438 Upper Sprocket Shaft, Gear and Pulley	1.25	K14496 Star Wheel	2.00
K15146 Upper Sprocket Shaft Bearing	.40	K14497 Eccentric Bushing	.25
K14440 Upper Rubber Tension Roller and Bracket (assembled)	.95	K14412 Film Tension Spring	.25
K14441 Upper Rubber Tension Roller	.50	K14413 Film Tension Spring Screw	.05
K14442 Upper Rubber Tension Roller Shaft	.10	K14414 Upper Guide Roller	.20
K14443 Upper Rubber Tension Roller Bracket	.35	K14415 Upper Guide Roller Flange	.10
K14481 Upper Rubber Roller Tension Spring	.10	K14416 Upper Guide Roller Shaft	.25
K14482 Upper Rubber Roller Tension Spring Screw	.05	K14432 Take-up Attachment Bracket, Shaft and Pulley (assembled)	4.00
K14426 Sprocket Set Screw	.05	K14424 Take-up Driving Gear	.50
K14431 Picture Gauge	.50	K14425 Take-up Sprocket	3.00
K14432 Picture Gauge Bracket	.30	K14453 Take-up Sprocket Shaft, Gear and Pulley (assembled)	1.25
K14439 Upper Film Guard	.35	K14455 Lower Rubber Tension Roller and Bracket (assembled)	1.10
K14433 Crank	1.00	K14456 Lower Rubber Tension Roller	.50
K14434 Driving Gear	1.00	K14484 Lower Rubber Tension Roller Shaft	.10
		K14457 Lower Rubber Tension Roller Bracket	.35
		K14485 Lower Rubber Roller Tension Spring	.10
		K14464 Large Base Board and Clamp	1.50

The above list comprises the parts and supplies which our experience has shown are most likely to be called for. If you do not find in the list what you want, a more complete list will cheerfully be sent to you on application.

Cash should accompany all orders for parts and supplies. As many of these parts are small, they can be safely sent by registered mail, and when our customers desire to save the cost of express, not less than fifteen cents should be added to the list price quoted above, to cover the cost of postage and registration.

EXHIBITION OUTFITS.

So many combinations and different priced outfits can be made, even with the same style lantern, that we do not consider it practical to make a large list of complete outfits. In the list given here will be found a few of the most popular, but should none of these meet with your approval, they will serve as a guide in selecting other outfits. If any one will select from the catalogue the style of lantern and light they prefer, we will take this as a basis and quote a price on a complete exhibition outfit; with itemized list.

MOVING PICTURES.

We would recommend the addition of a moving picture machine to all lecture outfits. Although a full entertainment can be given with only a stereopticon and slides, still the addition of moving pictures will greatly increase the attendance and yield better returns.

When used as part of an entertainment there should be about 1,000 feet of moving picture films. It is better to have one long special film (seven or eight hundred feet), that you can feature on your advertising matter. In addition to this, one or two good comic subjects will give variety and add much to the interest. If not convenient to purchase this amount to start with, less can be used and more added from the profits of the first few entertainments.

ILLUSTRATED SONGS.

One of the most popular additions to an entertainment is illustrated songs. While the song is being sung, slides illustrating the principal scenes, as described by the words, are thrown on the curtain. If the entertainment is given for a church or society, local talent can usually be found who will donate their services. By interesting home talent you increase the popularity of your entertainment.

TALKING MACHINE.

When playing small places, a good talking machine to sing the illustrated songs will be found a great convenience.

Combining a talking machine with the pictures thrown on the curtain is somewhat of a novelty, and an excellent substitute for a singer and

piano. In fact, a good talking machine with the late improved concert reproducer or speaker, and a first-class record, will give better satisfaction than a poor singer and an old piano out of tune, which you usually find in halls. Another advantage is saving salary and expenses of a singer.

A few special high-grade instrumental records would also be found convenient to fill in any delay that might occur. For use on the road we would recommend the flat disc, hard rubber record. Advantage of these records is that they are not easily broken and can be conveniently packed for shipping.

RENTED GAS TANKS.

In place of buying a calcium light outfit to start with, rented tanks can be used. In nearly all large cities there are firms who sell gas in tanks ready for use. It is necessary to have two tanks, one for hydrogen and one for oxygen. Approximate weight of the large tanks is 200 pounds, and they contain sufficient gas to burn six or eight hours. Cost of the gas is about \$6.25, to which must be added transportation charges.

LANTERN OUTFIT A, Price \$39.50.

Monarch lantern—special $\frac{1}{4}$ size objective lens—double slide carrier—acetylene burner—No. 2 carrying case—acetylene generator—5 lbs. of carbide (to make acetylene gas)—10x10 ft. screen—dating outfit, and 1,000 admission tickets.

LANTERN OUTFIT B, Price \$98.75.

Monarch lantern with special $\frac{1}{2}$ size objective lens—double slide carrier—No. 2 inner tube calcium burner—8 ft. rubber tubing—No. 2 carrying case—Arnold's calcium light outfit—can of $\frac{3}{4}$ limes—25 lbs. of oxygen chemicals—improved screen 15x15 ft.—40 plain and 12 colored slides (list 25c and 50c each), your selection from any of our lecture sets, with lecture—two illustrated songs—1,000 advertising posters, and 500 admission tickets.

If double dissolving Monarch lantern with dissolving key is wanted add \$30.00 to the above price.

LANTERN OUTFIT C, Price \$60.00.

Same as Outfit B, except that in place of gas-making outfit and calcium light attachments, are electric light attachments are substituted. These include Monarch electric lamp—No. 2 Wonder rheostat—electric switch—1 doz. $\frac{1}{2}$ in. cored "electra" carbons, and 10 ft. of No. 12 lamp cord to connect rheostat, lamp and switch.

For double dissolving Monarch lantern with electric attachments, and electric dissolver in place of single lantern, add \$36.00 to above price.

MOVING PICTURE OUTFIT D, Price \$165.00.

Edison universal moving picture machine—electric lamp—standard rheostat—1 doz. $\frac{1}{2}$ in. cored "electra" carbons—double slide carrier—15x15 ft. improved screen or curtain—ten 50 ft. moving picture films, or their equivalent in longer films—40 plain and 10 colored slides, with lecture—two sets illustrated song slides, colored—"good-night" slide, colored—1,000 advertising posters, and 500 admission tickets.

The slides and films can be of your own selection:—slides at the regular list price of 25 cents each plain, and 50 cents each colored; and the films at the usual price of 12 cents per foot.

If, with Outfit D, calcium light is preferred in place of electric attachments the following will be sent:—No. 2 inner tube calcium jet—8 ft. rubber tubing, and can of $\frac{7}{8}$ in. limes.

MOVING PICTURE OUTFIT E, Price \$207.00.

Same as Outfit D, except that in place of the regular Edison moving picture machine is substituted the moving picture part combined with the Leader lantern. This is known as "Edison and Leader," and its high-grade lenses, automatic film protector, and many other improvements, make it much superior to the regular Edison machine. The difference in price will be found a most profitable investment.

MOVING PICTURE OUTFIT F, Price \$283.00.

Edison Moving Picture Machine combined with the Leader Lantern (see cut and description); Monarch Electric Lamp; No. 2 Wonder Rheostat; 1 doz. "electro" carbons; electric switch; 10 feet No. 12 lamp cord, to connect rheostat, lamp and switch; 75 feet No. 10 lead wire; double slide carrier; 15x15-foot improved screen or curtain; 1,000 feet moving

picture film; bottle film cement; film mender; 10 feet blank film; 40 plain and 12 colored slides with lecture; two sets illustrated song slides, colored; "Welcome" and "Good Night" slides, colored; 1,000 advertising posters; 500 admission tickets; rubber type bill dating outfit, and No. 1 carrying case.

The slides and films can be of your own selection, slides to be at the regular list price of 25 cents plain and 50 cents colored; and moving picture films at the usual price of 12 cents per foot.

If with Outfit F, calcium light is preferred, in place of electric light attachments, the following will be sent: No. 2 inner tube calcium jet, 8 feet rubber tubing, and can $\frac{7}{8}$ -in. limes. With calcium light in place of electric, the outfit will cost \$6.00 less, or \$277.00.

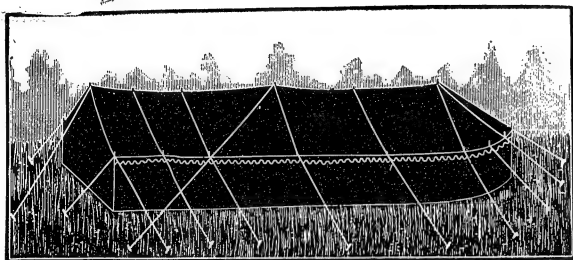
This outfit, with its special high grade lenses, automatic film protector and other improvements will produce the best still and moving pictures that is possible to obtain. This is the style of outfit the most successful exhibitors are using.

Moving Picture Outfit G. Price.....\$335.00

Same as outfit "F," with electric connections, except in place of "Leader" lantern is the "Duplex" dissolving lantern.

Moving Picture Outfit H. Price.....\$205.00

Same as outfit "D," except in place of the Edison Universal moving picture machine is the Edison Exhibition machine with electric connections.



Black tents, made to exclude the light, are used by exhibitors who wish to project moving pictures and stereopticon views during the warm weather. If a tent is used during the day time, much better results will be obtained by having a *lined* tent, which is specially important when moving pictures are shown.

Tents, up to and including 30x50, can be made *either* gable ends, both ends alike, or round end in front and gable end in the back. Tents above this size must be round ends like an ordinary show tent. All these tents are made up and roped in regular showman's style and are first-class in material and workmanship.

As we do not carry these tents in stock, time must be allowed for making them, and full payment should accompany the order. Time usually required after receiving order before shipment can be made is 10 days to two weeks.

PRICE LIST OF BLACK TENTS.

20x40, with 9-ft. wall, not lined.....	\$ 76.00	Lined all through.....	\$125.00
20x40, with 10-ft. wall, not lined.....	79.00	Lined all through.....	133.00
Poles and stakes extra.....			
.....\$12.00			
20x60, with 9-ft. wall, not lined.....	\$106.00	Lined all through.....	\$177.00
20x60, with 10-ft. wall, not lined.....	110.00	Lined all through.....	184.00
Poles and stakes extra.....			
.....\$18.00			
24x54, with 9-ft. wall, not lined.....	\$110.00	Lined all through.....	\$184.00
24x54, with 10-ft. wall, not lined.....	113.00	Lined all through.....	190.00
Poles and stakes extra.....			
.....\$18.00			
30x50, with 9-ft. wall, not lined.....	\$114.00	Lined all through.....	\$192.00
30x50, with 10-ft. wall, not lined.....	120.00	Lined all through.....	204.00
Poles and stakes extra.....			
.....\$20.00			
35x60, with 10-ft. wall, not lined.....	\$156.00	Lined all through.....	\$264.00
Poles and stakes extra.....			
.....\$22.00			

LANTERN SLIDES OR VIEWS.

The making of good lantern slides is a special branch of photography and the coloring of slides a special branch of art. A photographer or an artist, as the term is usually applied, cannot make good lantern slides, nor successfully color them.

Our slide department is the largest and most complete of any in this country. We have four dark rooms, with a capacity of eight hundred slides per day.

In our show room are over two thousand slides under electric display. We have our own power and electric light plant and buy all material used in making slides direct from the manufacturers in Europe and America. The size of our plant and the plan on which it is conducted enables us to make a high grade slide at a low price.

SONG SLIDES.

We are large manufacturers of song slides, and with few exceptions all song slides made by us are from life posings. We do not use painted background for scenery; but send our photographers to California, Florida, Canada or wherever it is necessary to obtain the actual scenes for the song. For instance, if a song called for scenes of the Swanee River, we send a photographer to the Swanee River to get them. Our song slides are therefore true to life and correctly represent the sentiment of the song.

There are many cheap song slides on the market. They are usually copied from other slides and are poorly colored. "A good slide will help a poor song and a poor slide will kill a good song."

COLORING SLIDES.

Beware of cheap colored slides—they are dear at any price. There is as much difference in artists who color slides as there is difference in artists who paint pictures. In both classes you will find "daubs."

Good coloring increases the value of a slide, poor coloring decreases the value. Better to have a good plain slide than a poorly colored one.

SPECIAL SLIDES TO ORDER.

We will make slides from negatives or pictures furnished us, providing they are not copyrighted. No slide will be made from anything copy-

righted unless permission in writing is furnished us by the party holding the copyright.

The usual price of plain slide from a black and white picture is 50 cents each, and plain slide from negative is 40 cents each. Additional price will be charged for any special work that might be required, like lettering a slide or building up a weak part of the picture to "bring it out."

The usual price for coloring a slide is 40 cents. When sending a colored picture from which a slide is to be made, remember that red, green and yellow photograph black, and that black is not transparent. The slide must be transparent to show the color on the curtain.

A colored slide can be made from a picture having strong colors, but the negative and positive must be retouched and worked over so the dark places will be transparent enough to show the color. This adds to the expense, and it would be necessary to see the picture before cost of a colored slide could be given.

A good slide *can not* be made from a picture taken from a newspaper or from a book printed on cheap paper. However, such a picture often conveys an idea and is therefore valuable to the lecturer. A slide made from a picture printed on poor paper, when magnified on the curtain, shows the grain of the paper, and gives the picture a coarse, rough appearance.

When it is possible, select a picture that is smooth, full of detail and is printed on a close grained paper. A good slide, as a rule, can be made from a steel engraving, but the best slides, like the best pictures, are from life posings. When sending pictures from which slides are to be made, do not fold or crease them, but send them flat or rolled and protected so they cannot be crushed in transportation.

The rapid growth of this department is largely due to tourists, missionaries and lecturers. They recognize and appreciate our high-class work, for with them it is important that they have the best slide it is possible to obtain from their negatives and photographs. We do more special slide work than any three firms in this country.

Price, Plain slide from copy, each.....	50 cents
" " " negative, each.....	40 "
Coloring a slide, each.....	40 "

The above prices are for regular work. For any special work an additional charge will be made.

SLIDES BETWEEN MOVING PICTURES.

A most valuable investment will be a few choice slides to use between moving pictures. They will be found restful to the eye and will please the audience; they will lengthen your entertainment and give variety to your program.

We have ten of these slides, and every one is a work of art. They are made by reduction from large negatives, and are full of detail, sharp, clear, and brilliant. All are from life posings except the Raging Storm, which is from a special drawing. The coloring is done by the best color artists, and no better slides were ever made at any price.

No. 1. **SUNSET IN MID-OCEAN.** This is a difficult picture to obtain, owing to the movement of the vessel and the fact that the photograph must be made against the sun. It is a sublime sight to see the sun, like a ball of fire, sink to rest 'neath the dancing waves, shedding its golden rays as far as the eye can reach.

No. 2. **MOONLIGHT ON THE OCEAN.** The full moon, the fleecy clouds, the great expanse of water and the path of the moon all combine to make this a beautiful slide.

No. 3. **A RAGING STORM.** This picture was made from a high-class drawing and shows dark clouds, flash of lightning and the dashing rain. The blowing of a fierce gale is indicated by a broken tree, the bending grass and trees, and the slanting rain.

No. 4. **THE RAINBOW.** This is a scene after a storm, when the clouds have broken away and a beautiful rainbow appears. A good picture to follow No. 3.

No. 5. **SEASHORE AND WAVES.** After a high wind the waves come rolling in to shore and in the distance are seen breaking over a large rock. A typical scene on the seashore when the waves are high.

No. 6. **A SUNBURST THROUGH THE CLOUDS.** This is one of those beautiful views where a bank of dark clouds has parted and the sun bursts through in long, golden streaks, extending out like the points of a star.

No. 7. **A WESTERN PRIZE.** This is a prize picture of the Golden West. It shows the fertile valley, group of farmhouses, foothills in the distance,

and fifteen miles away from the snow-capped mountains. From a photographic standpoint it is a masterpiece.

No. 8. NIAGARA FALLS IN WINTER.

No. 9. NIAGARA FALLS IN SUMMER.

These are companion pictures and need no description.

No. 10. A COTTAGE COVERED WITH ROSES. A Southern California scene in which "all nature smiles her sweetest smile."

Price, Colored only, each.....\$1.00

An investment in these slides will be found more profitable than three times the amount in moving pictures.

The following views have been secured since the above list was published, and are of the same high grade quality, both in the scenes selected, and the perfection with which they are presented on the slides.

- | | |
|--|-------------------------------------|
| 11 Beautiful Scene on Bayou Teche | 21 A Pasadena Mansion Covered |
| 12 A Southern Home, near New Orleans | 22 with Flowers |
| 13 A Southern Home on Bayou Teche | 23 A Rose Covered Porch |
| 14 A Venetian Scene | 24 A Modern Steamship, in Mid-Ocean |
| 15 The Bridge of Sighs by Moonlight, Venice. | 25 In the Shade |
| 16 A Caravan in the Desert | 26 A Red Rose |
| 17 The Brook, Winter Scene | 27 Vernal Falls, Yosemite |
| 18 The Brook, Spring Time | 28 Grand Canyon of the Yellowstone |
| 19 A Beautiful Snow Effect | 29 A Chrysanthemum Prize |
| 20 After the Fire (beautiful ice effect) | 30 A Rose Tree |
| | 31 A Bunch of Roses |

SUNSET AND MOONLIGHT EFFECTS

These views are real photographs of actual ocean scenery, secured by indefatigable perseverance, and are unsurpassed for brilliancy of effect.

- | | |
|--|---|
| 1 Sunset on the Red Sea | 6 Moonlight at Point Lobos, Pacific Ocean |
| 2 Moonlight on the Red Sea | 7 Sunset on the Mississippi, Above New Orleans. |
| 3 Sunset on Hamilton Bay, Bermuda | 8 Moonlight on the Mississippi, above New Orleans |
| 4 Moonlight on Hamilton Bay, Bermuda | 9 Sunset on the Gulf of Mexico. |
| 5 Sunset at Point Lobos, Pacific Ocean | 10 Moonlight on the Gulf of Mexico |

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.



Mark Your Slides.

To prevent error of putting a slide in *up-side down* or *wrong-side-te*, a star or mark of some kind on one corner of the slide will be found a great convenience. We have them, same size and shape as cut, gummed ready to stick on.

Price, per box.....\$.10

Poses Plastique

FOR LIST OF SLIDES SEE INDEX

This is a screen specialty in which the picture is thrown on the individual in place of on the screen. The picture usually covers the entire slide with a V or U shape piece cut out of the picture for the head.

The individual who is posing stands before a black curtain dressed in white costume (white dress or tights) and wears a cloak that is white *inside* and black *outside*. With extended arms the inside of the cloak and the white costume, take the place of the curtain on which the picture is thrown. When the picture is changed the cloak is closed by bringing the arms together. While the cloak is closed the picture is changed, so when the cloak opens a new picture is shown. A single or double lantern can be used; but as a rule a single lantern with a double slide carrier is preferred. When this is used the operator should cap the projecting lens, while the next slide is being "pushed" in place. As the cloak opens and closes, the picture should appear and disappear.

When closing the cloak, some think the effect much better to bring the arms together high enough to conceal the head. The object of standing in front of a black curtain, is, so that only the part of the picture falling on the cloak will show. The curtain should be made of some

rough material that will absorb light, like black velvet or black cotton flannel. Better results will be obtained by placing the black curtain about ten feet *back* of the party posing.

THE CLOAK.

The cloak is usually square or oblong, fastened at the shoulders and should have a loop near the edge for the hand to hold the cloak when the arms are extended. The cloak is very easily made as there are no sleeves or armholes to be made or any fitting to be done. The objection to buying a cloak ready made is the difficulty of getting one the proper length. Spread of the cloak can be increased by using a short stick held in the hand *between* the cloth and lining. The best cloak is made of black velvet *outside* and white satin *inside*. Cheaper material, however, can be used with good results. If not convenient for the party posing, to wear a white costume, the cloak can be placed *in front* of the individual and fastened at the shoulders, and waist. The cloak should extend from the shoulders to the floor. One of the advantages gained by placing the cloak *in front* is that the party posing can stand on a box or some elevation which will give appearance of being much taller. This will enable a person of short stature to make a good size picture and for ancient and fashion costumes this is specially desirable.

Many prefer these slides without cut outs but if any desire to have them made with cut out, kindly state so when ordering.

Poses Costumes and Ancient Costumes

Black Curtain Not Necessary with these Slides

Slides of Ancient Costumes will be furnished as requested with head "cut out" for poses or when not used for posing will be furnished complete with the head and head-gear. These costumes are authentic in both style and color and were secured at expenditure of much time and money. They date back over two thousand years and are the only set of slides of the kind ever made. They are sharp and clear, brilliantly colored, (true to life), and will be found not only instructive, but novel and interesting.

Black Curtain not necessary. In slides of Ancient Costumes the back ground is "black out," so only the costumes will show on the curtain. Therefore it is not necessary for the party posing to stand in front of a

black curtain. The cloak and method of using the slides is the same as described under head of "Poses Plastique."

On the black back ground of each slide, cut in white letters, is the name of the nation and date the costume was worn.

Selections can be made all from one nationality, showing the different style of dress or costumes worn by a certain country at the different centuries. In this selection you can include Kings, Queens, Men and Women of rank, Warriors, Bishops, Priests, Musicians, Citizens, Servants, etc. Another interesting set can be made by selecting from each country one or more individuals of similar rank, by which a comparison of their odd and interesting costumes can be made. If this selection is left to us, we will send only those that are strikingly odd and interesting.

FOR LIST OF SLIDES SEE INDEX.

Poses Facion and Fashion Costumes

Like the slides of ancient costumes, these slides will be furnished with or without "cut out" for the head. The slides are made from the latest Paris fashion plates, artistic in design and beautifully colored. There is nothing more interesting to a lady than a fashionable gown and whatever interests the ladies, will secure patronage of the gentlemen.

There is set of twenty-five of these slides consisting of different styles of ladies' evening dress, street costumes, etc. They will be sold separately or in sets as desired.

A Profitable Investment.

Some of the ancient court costumes are gorgeously brilliant in precious stones and rich colors. One of the expenses incurred in the manufacture of Costume Slides, is the time required to obtain accurate registration, that is, the neck of the picture should *exactly* fit neck of the individual who is posing. These slides can be shown with equal interest in theaters, churches or schools and will prove a most profitable investment.

If not convenient to use them with a cloak for posing, order them complete with the head. They will give variety to your entertainment and prove a most valuable addition to your program.

Price, of Fashion and Ancient Costumes.....75 cents each

FOR LIST OF SLIDES SEE INDEX.

Slides of

Tissot's Life of Christ.

Tissot's paintings of the Life of Christ are universally considered to be the finest production ever made of this great subject.

They are not only valuable as a work of art; but cover nearly every incident in the Life of Christ as well as the Gospel stories. The McClure-Tissot Company are owners of the copyright and control all publications and reproductions of Tissot's paintings. These slides are therefore sold at higher price than other slides and each slide is marked copyright. For churches and Sunday evening services these slides will be found very popular. They are sold both plain and colored. The colored slides are an exact reproduction of the original paintings.

These slides should be used only colored, for without coloring it is not possible to conceive this great artist's idea of the scenes. We usually keep sets of these on hand for rental. See list on page 469.

PRICE, COLORED SLIDES \$2.00 EACH. PLAIN SLIDES 75 CENTS EACH.
Rental, 5c each per day, 10c each per week, same price as for Song Slides.

Advertising Posters.

We have, at large, expense, provided a supply of advertising posters in two colors and by printing them in large quantities we can supply them to our customers at much lower prices than would be charged for similar bills if printed as they were required. These posters are attractively displayed and their proper use will be found very helpful in securing a good attendance at your entertainments. Order by number. Blank white Daters 50 cents per 1000.

No.	Price per 1000
1 Beautiful Stereopticon Views and Popular Lecture.....	\$5.00
2 Beautiful Stereopticon Views, Popular Lecture and Marvelous Moving Pictures.....	5.00
3 Beautiful Stereopticon Views, Popular Lecture and Illustrated Songs.....	5.00
4 Beautiful Stereopticon Views, Popular Lecture, Illustrated Songs accompanied by Mechanical Orchestra and Marvelous Moving Pictures.....	5.00
5 Marvelous Moving Pictures, Illustrated Songs and Beautiful Stereopticon Views.....	5.00
6 Marvelous Moving Pictures, Illustrated Songs, Mechanical Orchestra, Stereopticon Views with Popular Lecture.....	5.00

In less quantities than 1000 the posters will be furnished at 60 cents per 100.
We have also bills advertising special lectures only, that we sell at the same price as above named. Samples sent free on application.

MOVING PICTURE FILMS.

We have separate catalogue of moving picture films, which will be furnished on application. When selecting moving picture films, care should be taken to not only select interesting subjects; but those that are sharp, clear and distinct. You cannot judge the value or quality of a film by the name or description. If you will leave selection of film to us, we will give you the benefit of our experience and send you only those that are sharp and clear and interesting to the public.

COLORED FILMS.

Beware of cheap colored films. Some firms advertise to color films for two or three dollars each. This *so-called* coloring is simply *tinting* the film, or perhaps only a small part of each picture has a little color daubed on it. Many a good plain film is ruined and rendered hideous by this kind of work.

There are between seven and eight hundred pictures on a fifty foot film and to color them artistically, requires an expert artist and great deal of time.

Films colored by us are colored in entire. Not only the faces; but the furniture; carpets, wall paper and draperies are artistically colored and blended in pleasing harmony.

We keep in stock the following colored films: The American Flag, Skirt Dance and the Fire Dance. These films are beautifully colored by a high class artist who makes a specialty of coloring films. The great advantage of these films is, that the picture on the screen is the same, whether it is run forward or backward. A film of this kind can therefore be kept on the curtain as long as desired and in value to the exhibitor, is equal to a 150 foot film.

As a closing picture, there is nothing that will receive applause equal to a beautifully colored film of the American Flag waving in the breeze. It can be shown in any church or theater and will be found the most profitable investment an exhibitor can make. Coloring greatly improves some films, while others the improvement is not sufficient to warrant the additional expense. The American Flag and the Fire Dance *without color* are of comparative little value; but when properly colored always win big applause.

Price, Skirt Dance, Fire Dance, or American Flag, Colored \$10 each
This price includes both the film and the coloring.

Price for coloring other films will vary according to the subject.



CONDENSING LENS

A condensing lens is a circular piece of glass and in shape is called a "plano-convex," that is, flat or plain on one side and oval or convex on the other.

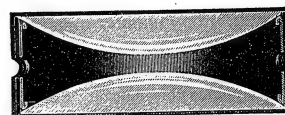
Two of these lenses are used with their convex sides toward each other. They are mounted in a cell or case and are placed *next* to the light. The purpose they serve is to gather or condense the light so it can pass through the projecting lens.

The thinner the lens, the longer the focus, and the thicker the lens the shorter the focus. The condensing lenses generally used in stereopticon are the $6\frac{1}{2}$ and $7\frac{1}{2}$ inch focus and $4\frac{1}{2}$ inch diameter. When using a $6\frac{1}{2}$ inch focus lens, the light is nearer the lens than when using a $7\frac{1}{2}$ inch focus.

With the long focus lenses there is less danger of breakage, but there is also some loss of light. When two lenses of different thickness or focus are used it is customary to place the thinner or longer focus one *next* to the light. From a practical standpoint this is correct, as the contraction and expansion of a thin (long focus) lens is more even than it is in a thick lens, and therefore less liable to break. From a scientific standpoint, however, a little better illumination would be obtained by placing the thicker or short focused lens next to the light.

A lens that has been properly annealed will stand the heat better, and although they originally cost more, still they are cheaper in the end.

Price,	Condensing Lens, $4\frac{1}{2}$ in. diameter and either $6\frac{1}{2}$ or $7\frac{1}{2}$ in. focus. Each.....	\$1.00
	Condensing Lens, thin, for No. 1 "Duplex" lantern. Each	1.00
	Condensing Lens, 5 in. focus. Each.....	1.75



CONDENSING LENS MOUNTING

The above cut shows a cross section of a lens cell or mounting. The cell, being cut in two, shows construction and arrangement of the condensing lenses.

The lenses should be placed with convex sides towards each other and slightly separated. They should be held firmly in position, still have room for expansion when hot. This lens mounting or cell is made of spun brass, nickel plated, highly polished and thoroughly ventilated.

Price, Lens Mounting or Cell, each.....\$1.50

PRACTICAL TALK ON CONDENSING LENSES

Condensing lenses are usually made of Crown glass, which has a greenish color. Better illumination would be obtained if they were made of optical flint glass. They would not only absorb less light, but would be thinner for the same focus, and therefore less liable to break. The expense, however, would be so great that it would not be practical to use them. A lens ground to a thin edge will give little better illumination, and is less liable to crack than a lens with a thick edge.

TRIPLE CONDENSERS

Condenser mountings containing three and even four lenses have been used with a view of getting better illumination on the screen. Theoretically, the light should be better, but there is some loss of light due to the increased number of reflecting surfaces, so there is practically little gained when used with a regular lantern. With a projecting microscope,

where it is necessary to condense the light to a very small surface, an increased number of condensing lenses is an advantage.

BREAKING CONDENSING LENSES

One of the most frequent troubles an operator has is breaking condensing lenses. When one is on the road and must set the machine where it is exposed to draughts this difficulty cannot be entirely eliminated. It can, however, be reduced to a minimum by proper precautions.

SMALL MOUNTING AND DRAFT

Breaking condensing lenses is due to two causes, namely: The glass fitting too tightly in the lens cell or a draft striking a lens when it is hot.

The glass and metal do not expand equally, and if a lens fits too tightly in the cell, there will not be sufficient room for expansion when it gets hot. The lenses should fit loose enough in the cell so they can be easily turned around with the fingers.

PRINCIPAL CAUSE IS A DRAFT

The principal cause of breaking condensing lenses is a draft of air. Keep the cold air from a condensing lens and you can heat it to redness without breaking. If lens cells and lamp houses were closed up so the cold air could not reach the lenses, there would be comparatively few condensing lenses broken.

AN OLD IDEA

An old idea is to thoroughly ventilate a lens cell so as to keep it cool, and the condensing lens will not break. It is true that if a lens can be kept cool enough it will not break, even if brought in contact with a draft. This, however, is not possible, especially when a strong electric light is used. With moving pictures it is necessary to use a much stronger light than for still pictures, and therefore the condensing lenses become very hot and are more liable to be broken. The lens that usually breaks is the one that gets the hotter, and that is the one next to the light.

AN OPEN LENS CELL

In experimenting we have placed the condensing lenses outside of the lamp house in an open lens cell in which the lenses were held in

position by four very small spring clamps. There was nothing to bind them, there was no rim to the cell and nothing to prevent free circulation of air on all sides of both lenses. In this open cell condensing lenses will break sooner than they will in the usual form of cell that is partly ventilated. Sometimes a lens would break within ten minutes after being placed in the cell.

A CLOSED LENS CELL

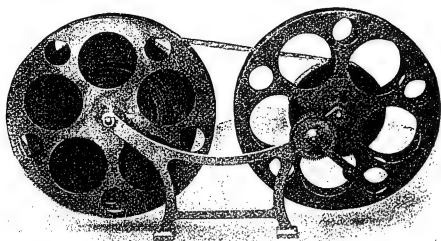
We have also placed the lenses in a cell lined with asbestos so the glass could not touch the metal casing, wrapped around the cell several layers of asbestos. The condensers and cell were then placed inside a lamp house closed at the bottom so no draft could reach the lenses. For several hours 50 amperes of alternating current was used without breaking the condensing lens.

SWEATING OR STEAMING

If lenses are cold they will "sweat" or "steam up" unless some provision is made to ventilate them. There should be a hole in the lens cell so the air can circulate between the lenses. If no ventilation is provided, the moisture that collects on the lens will gradually dry on the glass. This will leave a coating that will "burn in the glass" so it is difficult to remove. The lens cell should be so constructed, that after the lenses are warm, the ventilating hole can be closed, so no draft can pass between the lenses.

HOW TO PROTECT CONDENSING LENSES

If the lens fits too tightly in the cell or mounting, with a saw cut several slits in the side, so as to give room for the glass to expand. Cut a piece of asbestos just a little wider than the condenser holder and long enough to go once or twice around it. With a wire or string bind this around the condensing cell or holder. If the lenses should "steam up" or sweat, wait until they are warm and dry before wrapping the asbestos around the cell. With other asbestos close up the rear of lamp house and in fact every place where a draft might reach the condensing lens next to the light. If the lens cell is outside of the lamp house, see that any opening between lamp house and cell is closed with asbestos.



This will be found a great convenience for re-winding films, also for examining the sprocket holes, repairing, taking out or putting in film in a roll.

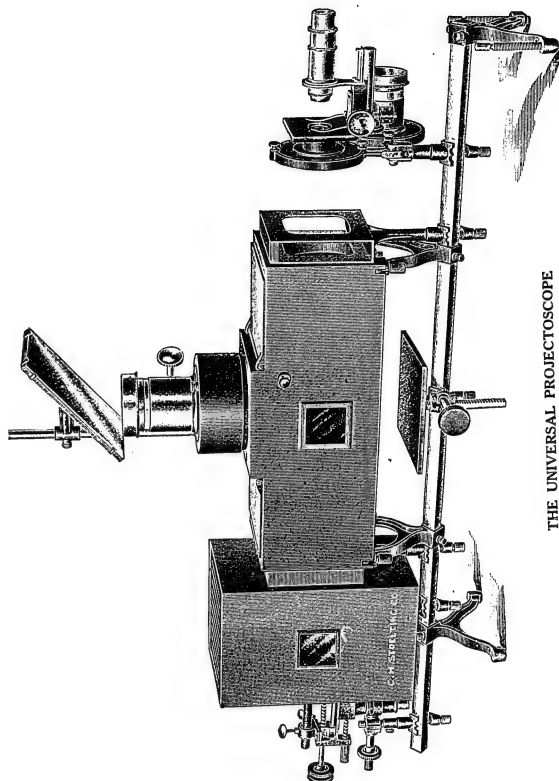
Price, Film Winder, each.....\$4.00



ADMISSION TICKETS

The above cut shows roll of tickets and a single ticket. These tickets come in rolls of two thousand, numbered consecutively, perforated and with cut corners. We furnish them printed as follows: Admit One, 5c (as shown in above cut); Admit One 10c, and General Admission Admit One. They come in assorted colors, red, blue, green and yellow.

Price, Admission Tickets, 2,000 to 10,000, per M. \$0.15
 Admission Tickets, 10,000 to 50,000, per M. .13
 Admission Tickets, 50,000 or more, per M. .12½
 Holder for Roll, each.....50



THE UNIVERSAL PROJECTOSCOPE

THE UNIVERSAL PROJECTOSCOPE

(See cut on previous page.)

To meet the special requirements of educational work we have introduced this apparatus.

By its aid all opaque material such as maps, photographs, lithographs, drawings, printed items and other desired objects, not exceeding five and one-half inches square, can be reproduced in their exact form and color. The space underneath is sufficient to permit the exposure of any part of a page from the thickest book with printed matter $10\frac{1}{4}$ inches long.

Designs in books can thus be easily reproduced without injury to the book or magazine and without any expense or preparation. It is readily apparent that such an apparatus is a part of the essential equipment of every up-to-date school seeking to teach in the most helpful and successful method such subjects as geography, physics, chemistry, biology, physiology, psychology, astronomy, art and literature.

The apparatus which we now offer represents the latest and best results in this line of projection, meeting the difficult requirements of educational work as does no other lantern now upon the market.

In order to obtain good results it is necessary to have the room dark, machine not too far from curtain and a good strong electric light.

Price, Universal Projectoscope, complete for lantern slides, opaque and vertical projection with electric radiant and including the following equipment: One optical bench; one hand-feed arc lamp with support and all fine adjustments for direct or alternating current; one lamp-house; three condensing lenses, $4\frac{1}{2}$ inches diameter; two condensing lens cells; one dark chamber with supports and reflectors; one vertical objective holder; one projection objective; one adjustable mirror for projective objective; one adjustable stage for opaque objects; one stage for slide holder; one double slide holder; one cooling tank; one single objective, or microscope holder, with flange, one projection objective, quarter plate; one rheostat, adjustable; fifteen feet flexible cord; one knife switch; one fuse block **\$135.00**

The above equipped with double objective and microscope holder **157.00**

Opaque attachment which may be connected with any lantern using arc lamp. **50.00**



TWENTIETH CENTURY GRAPHOPHONE

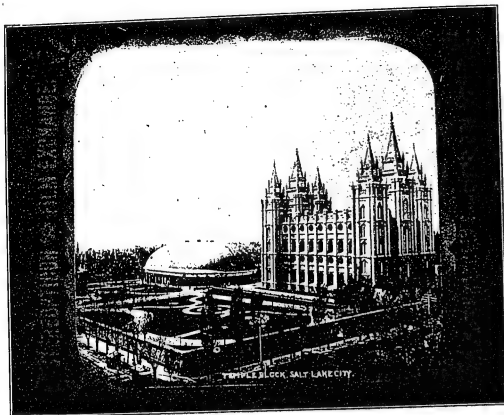
This machine involves the latest improvements in the talking machine art and is specially adapted for electric theaters or public exhibitions. It is distinctly in a class by itself. As soon as it begins to play you recognize immediately that it represents a gigantic stride ahead and has no competitors. It reproduces the human voice and all other sounds more naturally than any other machine. It is louder, and words spoken or sung are reproduced clearly and distinctly.

LARGE HORN

Any horn can be used, but where loudest effects are desired we would recommend the hammered brass horn, length 54 inches, diameter of bell $23\frac{3}{4}$ inches.

The Twentieth Century Graphophone has long cylinder, and on it can be used cylinder records of any length. List of records sent on application.

Price, Twentieth Century Graphophone **\$100.00**
 Brass Horn, 54 in. long **15.00**
 Stand for horn **2.00**



Lantern Slides


ILLUSTRATING ALL
SUBJECTS OF INTEREST

Religion Temperance Travels
Scenery Art Science Etc.

All our slides are standard size ($3\frac{1}{4} \times 4$ inches), made on the best plates, protected with cover glass, matted and bound.

Illustrated Song Slides

We are illustrators and manufacturers. Send for separate list of over 100 songs.

 The Index to LANTERNS, etc.,
is at beginning of Catalogue.

The Index to SLIDES is at
close of Catalogue. 

Consult the index. This will save time, and insure finding what you want. We have taken special pains to make our index complete, and our new plan of alphabetical arrangement and grouping of subjects will be found a great convenience.

For terms, shipping instructions, etc., see inside page of front cover. For prices and terms of rental on slides, see pages 251 and 252.

We exercise all due precaution in packing goods; and our responsibility ceases when goods are delivered to transportation company.

All claims should be made within ten days after goods have been received.

When sending orders while traveling, kindly give more than one address, as it is not always possible to make prompt shipment, and mail may be delayed so that the order is not received by us on the date expected.

If not convenient to obtain money order, enclose a bill. The risk of loss is very small when paper money is sent by mail. For anything less than one dollar, send two-cent stamps.

It is not necessary to know exact price of goods as an excuse for not sending money, for if too much money is sent, we will promptly refund balance, or place the amount to your credit, as preferred.

To protect ourselves from loss, we must insist that when goods are ordered sent C. O. D., sufficient money must accompany the order to pay express charges both ways. When telegraphing, deposit money with agent of express company by which goods are to be shipped, and have him wire us the order, stating amount of money deposited.

Freight charges are based upon 100 pounds weight, so that it will be found cheaper as well as safer to send most packages weighing less than 100 pounds by express. Should customers desire small shipments sent by freight, 50 cents should be added to their remittance to defray drayage in Chicago.

DON'T BUY

A lantern or moving picture machine until you have consulted the prices and examined the merits of our goods. We place our goods on their merits and invite comparison. Our trade is largely among the professional people who are quick to recognize the quality of our goods. To the amateur, we would suggest that, before purchasing, he should secure catalogues from other firms and compare the practical points of the different machines on the market. "Comparison is our best salesman."

PRICE OF SLIDES.

Unless otherwise stated, all slides are 25c each plain; 50c colored. Special prices are given at head of lists or bottom of pages.

SEE FOOTNOTES FOR SPECIAL PRICES

SLIDE RENTAL.


Desiring to place our large collection of slides at the disposal of customers we offer them at the new rental rates found on page 252.

To insure your orders being filled completely and promptly, kindly anticipate as far in advance as possible.

NOTICE TO EXHIBITORS.

Exhibitors should always furnish us their permanent address and list of future dates.

Only by so doing can prompt and direct communication be insured.

 **The Index to LANTERNS, etc.,
is at beginning of Catalogue.**

**The Index to SLIDES is at
close of Catalogue.** 



**UPPER FALLS OF THE YELLOWSTONE:
GRAND CANYON.**

Illustration from
LECTURE ON THE YELLOWSTONE NATIONAL PARK.

See List on Page 265.

No known area of equal extent in the whole world contains so great a number of natural wonders as the Yellowstone National Park. Globe travelers regard this marvelous wonderland as unrivaled.

The negatives for these slides were made by the celebrated landscape photographer, Moe Wineman. The coloring on the slides is true to nature and of the best quality. The lecture is written by J. L. Dunlap, whose descriptive ability as a writer is well known. We specially recommend this set of slides and lecture. To bring out the beauty of the slides, we would suggest that they all be colored.



NORTH DOME, WASHINGTON COLUMN, AND ROYAL ARCHES, YOSEMITE VALLEY.

Illustration from
LECTURE ON THE YOSEMITE VALLEY.

See List on Page 267.

Travel, like charity, should commence at home. Many think that only abroad can the finest scenery be found. Such, however, is not the case; for in our own land are beauty and grandeur of mountain, vale and plain unsurpassed elsewhere in the world.

Among the beauty spots of America none presents greater attractions than the far-famed Yosemite Valley. The story of its discovery reads like romance.

Our lecture on this subject is comprehensive and instructive, and appreciated by audiences everywhere.

Being made from original negatives taken by our own photographer, and with the coloring true to nature, the slides are works of art.

PRICES AND TERMS

As it is impossible to keep in stock a full line of all slides ready for shipment, it is therefore advisable to always anticipate your wants a few days in advance.

PRICES

The prices of our slides are 25c plain and 50c colored, unless otherwise stated. When price is higher it will be so stated at the top or bottom of page where slides are listed.

Statuary with background blocked out.....	each, \$0.50
Advertising slides, colored.....	each, .50
Ram's Horn Cartoons, colored only.....	each, .65
Serpentine Dance	each, .65
Poses Plastique	each, .65
Special Slides between moving pictures.....	each, 1.00
Tissot's Life of Christ, plain 75c each, colored	each, 1.25

TERMS

Cash in advance or C. O. D. If it is desired to have slides sent C. O. D., a sufficient remittance to cover transportation both ways must accompany the order. Orders of \$5.00 or less should be accompanied by cash. When full amount of cash is sent with order, the customer will save the charges made by the express for collecting and returning the money, and discount of 2 per cent. Slides will be mailed at the following additional prices, which include box, packing and postage:

For mailing one unmounted slide.....	\$0.10
For mailing each additional slide.....	.03
For mailing registered package08

If you wish goods sent by mail, send amount of postage with order; otherwise goods will be sent by express, which is the safest way. Slides are sent by mail at the PURCHASER'S RISK!

We exercise the utmost care in packing, and cannot be held liable for breakage under any circumstances.

SPECIAL SLIDE WORK

We have special facilities for making high-class slides to order from any "copy," furnished at the following prices:

One plain slide from negative, net	\$0.40
One plain slide from photo, or illustration, net50
For coloring one plain slide, net.....	.40

The above rates for making slides apply only to uncolored copy. Prices for slides from colored copy will be furnished on application. Special slides made to order must be paid for at the time the order is given. We will make no copies of any article that is copyrighted without a written permission from the owner of the copyright, accompanying the order.

SLIDE RENTAL RATES

For each slide plain or colored 5 cents for the first day and 1 cent per day, or fraction thereof, thereafter. Subject to the following rules:

1st. Rent commences day order is filled and only terminates when slides are received by us. Customers residing outside the city and within 100 miles of Chicago will be allowed one day's rent without charge. Customers living more than 100 miles from Chicago will be allowed two days for shipment and return of slides without charge. In order to accommodate those living more than 200 miles from Chicago, special prices will be made on application.

2nd. Value of slides must be deposited with us in advance, or written guarantee by bank, responsible business house, or church trustees must be furnished by us. To insure prompt shipment send cash with order to cover full price of slides, which will be returned after deducting the rental.

3rd. Renter must pay transportation charges both ways and be responsible for all damage done to slides while out of our possession. We exercise the utmost care in packing and cannot be held liable for breakage under any circumstances. After slides are returned the charges will be deducted from the deposit and balance returned.

SPECIAL RATES

The rental for our special sets of slides, not over fifty in number with lecture:

One exhibition	\$2.50
Two exhibitions of one set given within 4 days.....	4.00
Two exhibitions of one set given within 8 days.....	5.00

HOLIDAY SLIDES

Inasmuch as many of the slides ordered during the holiday season are of a character that is required at no other season of the year, our terms for rental of such slides during the holiday week are ten cents for each slide.

SPECIAL RATES

To electric theatres, changing each week, or to those using a large quantity of slides, special concessions will be made.

Those who anticipate renting slides should place their order several days in advance, as it is impossible to carry a complete line in stock ready for immediate shipment. We exercise all due precaution in packing goods, and our responsibility ceases when goods are delivered to transportation company.

Renters may specify whether plain or colored slides are desired, but we reserve the privilege of substitution, and will send either colored or plain as we may have in stock.

Orders for miscellaneous slides, selected at random through the catalog, are not included in above terms, but are subject to our approval.

COUNTRIES AND CITIES
THE UNITED STATES

CHICAGO—24 Slides with Lecture

1 South Park—The Floral Realm	13 Stock Yards
2 Lake Shore Drive	14 Masonic Temple
3 Steamer Passing Through Van Buren Street Bridge	15 Tribune Building
4 The Tunnel	16 Coliseum
5 Rolling Lift Bridge	17 Federal Building
6 Elevators	18 Woman's Temple
7 Drainage Canal	19 Whaleback
8 Field Columbian Museum	20 The Haymarket
9 Art Institute	21 Board of Trade
10 Public Library	22 The Zoological Gardens of Lincoln Park
11 Monadnock Office Building	23 State Street
12 Ferris Wheel	24 Chicago, General View of City

CHICAGO AND ITS PARKS

1 Bridge over I. C. R. R. looking from Randolph Street	15 Residence of Geo. M. Pullman
2 Clark Street Bridge	16 South Side Elevated Train
3 Club House, Fisherman's Lake	17 State Street from Elevated Railway
4 Halsted Street Bridge	18 State and Madison Streets
5 Halsted Street Lift Bridge and Chicago River	19 University of Chicago (part of)
6 Haymarket, Randolph Street	20 University of Chicago (partial view)
7 Labor Day Parade on Michigan Avenue	21 Van Buren street Bridge—Passing View of Railroad Tracks at Adams and Canal Streets
8 Lake Michigan from Michigan Avenue	22 Looking North on State Street
9 Libby Prison, Wabash Avenue	23 Wells Street Bridge and Northwestern R. R. Depot
10 Manhattan Beach	24 Woman's Temple
11 Manhattan Beach, Restaurant and Bathing Place	25 Y. W. Christian Association, Michigan Ave.
12 Midway Pavilion, Manhattan Beach	27 Ferris Wheel
13 Mouth of River, Chicago Harbor	28 Logan Monument
14 Driving Foundation Piles for New Postoffice	29 Bridge of Metropolitan City Railway
	30 Lake Street Bridge, Chicago River

LINCOLN PARK, CHICAGO

1 Along the South Pond	4 Bath Beach on North Shore
2 A Pretty Scene—Middle Pond	5 Bear Pit
3 Asiatic Buffalo taking a bath	6 Boat House and Boats

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

LINCOLN PARK CHICAGO—Continued.

- | | |
|---|--|
| 7 Boat Landing at Sanitarium for Sick Babies. | 22 Hans Christian Andersen Monument. |
| 8 Bridge over Lagoon. | 23 Indian Monument. |
| 9 Chicago from the Ferris Wheel (2). | 24 Picnic Party on the Drive. |
| 10 Conservatory. | 25 Refreshment Stand, Animal Building. |
| 11 Conservatory and Lagoon. | 26 Shakespeare Monument. |
| 12 Drive from High Bridge, looking North | 27 Stone steps leading to Lion Cages. |
| 13 Driveway separating Lagoon from the Lake. | 28 Swans' Castle. |
| 14 Extending the Shore Drive off Ohio street. | 29 La Salle Monument. |
| 15 Flower Beds. | 30 Lake Shore Drive from Grant Monument. |
| 16 Flower Beds along Clark street. | 31 Linne Monument. |
| 17 Conservatory Floral Designs. | 32 Lincoln Monument. |
| 18 Floral Designs and Fountain. | 33 Lily Pond. |
| 19 Flower Walk near Lincoln Monument. | 34 Lake Michigan. |
| 20 Franklin Monument. | 35 Shore Drive from High Bridge. |
| 21 Grant Monument. | 36 View South from the Conservatory. |

DOUGLAS PARK, CHICAGO.

- | | |
|-----------------------|----------------------------------|
| 1 Artesian Well. | 5 Floral Walk |
| 2 Bee Hive. | 6 Floral Designs and Boat House. |
| 3 Conservatory (2) | 7 Natatorium. |
| 4 Entrance from N. E. | |

JACKSON PARK, CHICAGO.

- | | |
|--------------------------------|---------------------------------------|
| 1 Boat House. | 5 Japanese Building on Wooded Island. |
| 2 Columbian Museum and Lake. | 6 Lake West of Wooded Island. |
| 3 Drive Leading to Lake Shore. | 7 Watching the Surf. |
| 4 German Building and Beach. | |

GARFIELD PARK, CHICAGO.

- | | |
|---------------------------------------|----------------------------------|
| 1 Band Stand and Lake. | 9 Power House. |
| 2 Band Stand. | 10 Power House and Mineral Well. |
| 3 Conservatory. | 11 Pavilion and Lake. |
| 4 Duck Island. | 12 Refectory at Garfield. |
| 5 Eastern Approach. | 13 Boat House. |
| 6 Feeding the Ducks. | 14 Summer House. |
| 7 Flower Bed before the Conservatory. | 15 Sporting Swans. |
| 8 Gala Day at H. | 16 View from the Conservatory. |

HUMBOLDT PARK, CHICAGO.

- | | |
|--------------------------------|--------------------------------|
| 1 Beautiful Scene in Humboldt. | 7 Music Stand. |
| 2 Contentment. | 8 Lake View. |
| 3 Ducks at Home. | 9 Morgan & Wright Repair Shop. |
| 4 Holiday at Humboldt. | 10 South Entrance. |
| 5 Humboldt Monument. | 11 Summer House. |
| 6 Park Scenery—Humboldt. | 12 View in Humboldt. |

WASHINGTON PARK, CHICAGO.

- | | |
|--------------------------------------|------------------------------------|
| 1 Drinking Fountain for Horses. | 5 Refectory Building. |
| 2 Earth in Miniature (near view). | 6 Showing Power House in Distance. |
| 3 Earth in Miniature (distant view). | 7 Sun Dial. |
| 4 Flower Beds on Lawn. | |

CHICAGO DRAINAGE CANAL.

- | | |
|--|---|
| 1 Section L, City Limits. (120 feet across bottom, 240 top.) | 26 Cantilever Dropping a Load of Stone. |
| 2 Dumping a Car of Dirt. | 27 Broken Cable. |
| 3 Steam Shovel at Work. | 28 Steam Shovel at Work. |
| 4 Steam Shovel. Different view. | 29 Dump Tracks. |
| 5 Conveyor. Cost \$48,000 to build. | 30 Gates, Before Water Was Turned In. |
| 6 Cantilever Dumping Bridge. | 31 Up the Channel, Showing Gates and Basin. |
| 7 Gravel and Glacial Drift, opposite Sag Drift. | 32 Tunnel Under Bear-Trap Dam. |
| 8 Cable Ways. | 33 Gates at Lockport. |
| 9 Characteristic Earth Cut, Main Channel. | 34 Controlling Works and Dam. |
| 10 Cable Ways, with Cage Load of Passengers. | 35 Bear-Trap Dam, 2½ feet of Water. |
| 11 Cable Ways—Transporting Dirt. | 36 Bear-Trap Dam, 4 feet of Water. |
| 12 Dredging the Channel. | 37 Bear-Trap Dam—lower side. (255,000 ft. of water per minute.) |
| 13 Quarry near Romeo. Stone used for Building Retaining Walls. | 38 Controlling Works—side view. |
| 14 Quarry. Pile of Dressed Stone. | 39 Controlling Works and Bear-Trap Dam. |
| 15 Building Retaining Walls. | 40 Controlling Works and Dam—different view. |
| 16 Bridge of A., T. & S. F. Ry. | 41 Controlling Works—another view. |
| 17 Train Crossing Bridge. | 42 Weapons Confiscated from "Tough" Workmen. |
| 18 Lemont Officials "Doing" the Works. | 43 Dredger at Work. |
| 19 Cable Roadway near Lemont. (Channel 160 feet wide.) | 44 Dredger at Work—near view. |
| 20 Visitors' Day. Only place stairs were built for public use. | 45 Loading Car with Steam Shovel. |
| 21 Line of Cook and Will Counties. | 46 Pile of Earth Deposited by Dredger. |
| 22 Channeler at Work. | 47 Statistics of the Canal. |
| 23 Powder Blast. | 48 Canal After Opening. Looking East at Willow Springs. |
| 24 Dynamite Blast. | 49 Bridges at Romeo. |
| 25 A Small Blast. | |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

A WALK ABOUT NEW YORK—12 Slides, with Lecture.

- | | |
|--------------------------------------|-----------------------------|
| 1 Panorama of New York City and Bay. | 7 City Hall. |
| 2 East River Bridge. | 8 Elevated Railroad Tracks. |
| 3 Castle Garden. | 9 Obelisk. |
| 4 Broadway. | 10 Fountain, Central Park. |
| 5 Wall Street, the Custom House. | 11 St. Patrick's Cathedral. |
| 6 Post Office. | 12 Grand Central Depot. |

A WALK ABOUT WASHINGTON—12 Slides, with Lecture.

- | | |
|----------------------------|-------------------------------------|
| 1 United States Capitol. | 7 Executive Mansion or White House. |
| 2 U. S. Senate Chamber. | 8 War, State and Navy Department. |
| 3 Hall of Representatives. | 9 General Postoffice Building. |
| 4 Pennsylvania Avenue. | 10 Smithsonian Institute. |
| 5 Washington Monument. | 11 Jackson Statue. |
| 6 United States Treasury. | 12 Soldiers' Home. |

JOLIET PENITENTIARY.

- | | |
|--------------------------------|-------------------------------|
| 1 Armed Guards on S. E. Tower. | 16 Fourth of July. |
| 2 Behind Prison Bars. | 17 General View from N. E. |
| 3 Bertillon System. | 18 He got it. |
| 4 Bird's Eye View. | 19 Laundry—Female Prison. |
| 5 Boy Leaving Home. | 20 Leaving for the City. |
| 6 Chaplain of the Prison. | 21 Meditation. |
| 7 Chapel Service. | 22 Mother's Meditation. |
| 8 Chinese Highbinders. | 23 Murder. |
| 9 Convict Ricon. | 24 New Arrivals. |
| 10 Cooper Shop No. 2. | 25 N. W. Wall and Interior. |
| 11 Cronin Murderers. | 26 Prison History of F. Rand. |
| 12 Dying Convict. | 27 Ready for Bath. |
| 13 Entrance to Cells. | 28 Punished in Solitary. |
| 14 Female Convict at Work. | 29 Sifer in Cell. |
| 15 Female Prison Dormitory. | |

HERE AND THERE IN THE UNITED STATES—12 Slides

- | | |
|--------------------------------------|---------------------------------------|
| 1 Mount Washington, White Mountains. | 8 The Devil's Slide, Utah. |
| 2 The Battery at West Point | 9 The Mississippi Bridge, St. Louis. |
| 3 The Inclined Plane. | 10 The Suspension Bridge, Cincinnati. |
| 4 The Natural Bridge, Virginia. | 11 The Lincoln Monument, Springfield |
| 5 Harper's Ferry. | Illinois. |
| 6 Cotton Picking. | 12 Minnehaha Falls. |
| 7 The Big Trees of California. | |

 See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

BERMUDA

50 Slides with Reading. Price 40c Plain; 80c Colored.

- | | |
|--|--|
| 1 Map of Bermuda | 24 View near Sunnyside |
| 2 Bird's Eye View of Hamilton, the Bay and Islands | 25 Along the South Shore |
| 3 Hamilton from Across the Bay | 26 A Beautiful Home |
| 4 Hamilton from Across the Bay | 27 The Salt Kettle |
| 5 Main Street, Hamilton | 28 The Cause-way |
| 6 Cedar Avenue | 29 The Kyber Pass |
| 7 Battery at the Dock Yards | 30 A Typical House |
| 8 The Garrison on Dress Parade | 31 Devonshire Church |
| 9 The Garrison on Dress Parade | 32 A Bermuda Mansion |
| 10 Hamilton Bay | 33 Somerset Church |
| 11 A Typical Road near Hamilton | 34 The Arched Rock |
| 12 A Bermuda Home | 35 The Royal Palms |
| 13 The Bay from the Princess Hotel | 36 Royal Palms, Different View |
| 14 Princess Hotel from Across the Bay | 37 The Quarries |
| 15 Princess Hotel | 38 A Beautiful Walk, Sunnyside |
| 16 The Dock and Bay from Princess Hotel | 39 A Home at Sunnyside |
| 17 Old Rubber Tree, Hamilton | 40 Presbyterian Church, 1644 |
| 18 Base of Old Rubber Tree | 41 View Across the Bay |
| 19 Frascatti Hotel | 42 View Along the Bay |
| 20 A Bermuda Residence | 43 Paw Paw Tree |
| 21 The Cathedral | 44 A Roadway Along the Bay |
| 22 The Old Cedar Tree | 45 View of the Bay, near Somerset |
| 23 St. George's Church, Oldest on the Island | 46 At the End of Hamilton Bay |
| | 47 Walsingham, The Moore Home |
| | 48 View Across the End of the Bay |
| | 49 Sunset on the Bay |
| | 50 Hamilton from Across the Bay, Night |

 See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.

AMERICAN SCENERY

DALLES (DELLS) OF THE WISCONSIN

KILBOURN CITY

- 1 Scene at Depot, Kilbourn City.
- 2 Chicago, Milwaukee & St. Paul Railway Depot.
- 3 Train on Bridge, Kilbourn City.
- 4 Railway Bridge, showing Train and Steamboats.
- 5 Old Mill and Roadway.
- 6 Old Mill and Dam from Railway Bridge.
- 7 Railway Bridge and Steamboat Landing.
- 8 Steamboat Landing.
- 9 Railway Bridge from Above.
- 10 Steamboat Bound for Upper Dalles.
- 11 Old Flour Mill, from across the river.
- 12 Bridge and Steamboat from Below.
- 13 Ben Oleson's Launch, "The Wisconsin."
- 14 Ben Oleson's Home, Kilbourn City.
- 15 View in Taylor's Glen.
- 16 View in Taylor's Glen.
- 17 View in Taylor's Glen.
- 18 View in Taylor's Glen.
- 19 View Across River from Superior St. Bridge.
- 20 View Up River from Foot of Superior St. Bridge.
- 21 Boys Fishing near Superior St. Bridge.
- 22 Jaws of the Dalles, from Superior St. Bridge.
- 23 The Swallows' Home.
- 24 The Swallows' Home from near High Rock.
- 25 High Rock from below Romance Cliff.
- 26 High Rock from side of Romance Cliff.
- 27 Romance Cliff from near High Rock.
- 28 High Rock from Sandbar below.
- 29 Jaws of Dalles from Dr. Kessler's Point.
- 30 Jaws of the Dalles.
- 31 High Rock from Base of Romance Cliff.
- 32 High Rock—View across the river from base of Romance Cliff.
- 33 High Rock—View down the river from base of Romance Cliff.
- 34 Romance Cliff and High Rock from below.
- 35 View up the River from High Rock, showing Chimney Rock.
- 36 Chimney Rock.
- 37 Chimney Rock and Romance Cliff, view down the river.
- 38 Chimney Rock and view up the river.
- 39 High Rock from Chimney Rock.
- 40 View up the River from below Chimney Rock, Steamboat coming down.
- 41 Chimney Rock, from Sandbar.
- 42 The Old Dalles House.
- 43 Chapel Gorge from across the River.
- 44 Pulpit Rock in Chapel Gorge.
- 45 Entrance to Boat Cave.
- 46 View in Navy Yard.
- 47 View in Navy Yard.
- 48 Steamboat in Navy Yard.
- 49 View in Navy Yard.
- 50 View in Navy Yard.
- 51 View in Navy Yard.
- 52 View in Navy Yard.
- 53 View in Navy Yard.
- 54 View in Navy Yard, entrance to Glen Eyrie.
- 55 Navy Yard from Glen Eyrie, Lark's Hotel in distance.
- 56 Bridge over Glen Eyrie.
- 57 View in the Narrows, showing Inscription of Le Roy Gates, River Pilot.
- 58 View of the Narrows and Lark's Hotel.
- 59 Steamboat near Landing, Lark's Hotel.
- 60 Steamboat at Landing, Lark's Hotel.
- 61 Lark's Hotel, from across River.
- 62 Steamboat in Narrows, Lark's Hotel in distance.
- 63 Entrance to Cold Water Canyon, from Sandbar across the River.
- 64 Entrance to Cold Water Canyon, from the Bridge.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

Taken on the lines of the Chicago, Milwaukee & St. Paul Railway.

DALLES (DELLS) OF THE WISCONSIN—Continued.

KILBOURN CITY—Continued.

- 65 Steamboat at Landing, Lark's Hotel.
- 66 Lark's Hotel.
- 67 Alligator Rock.
- 68 Rattlesnake Rock.
- 69 Rattlesnake Rock, view down the river.
- 70 View in the Old River Bed.
- 71 View in the Old River Bed.
- 72 The Pines Hotel.
- 73 Steamboat Rock.
- 74 View at Entrance of Witches' Gulch.
- 75 View on River near Witches' Gulch.
- 76 View in Witches' Gulch.
- 77 View in Witches' Gulch.
- 78 View in Witches' Gulch.
- 79 Stand Rock from Trail below.
- 80 Stand Rock from Luncheon Hall.
- 81 Stand Rock, Tourist Jumping Across.
- 82 Stand Rock from Trail above.
- 83 Stand Rock, Tourist Jumping Across.
- 84 Top of Stand Rock.
- 85 Visor Ledge.
- 86 Luncheon Hall.
- 87 The Anvil.
- 88 Islands in the Wisconsin River.
- 89 Sandbar in the Wisconsin River.
- 90 View Across the River near the Devil's Doorway.
- 91 View down the River from near Sunset Point.
- 92 The Foot Ball.
- 93 View up the River from near Stultz Rock.
- 94 Hawk's Bill, from the Sandbar.
- 95 Hawk's Bill, from Stultz Rock.
- 96 Hawk's Bill.
- 97 Cottage at Pine Glen Farm Resort.
- 98 View up River from Sandbar of Pine Glen Farm Resort.
- 99 Entrance of Dalles Creek.
- 100 Bridge over Dalles Creek from above.
- 101 Sugar Bowl and Inkstand, Railway in distance.
- 102 Entrance to Cave of the Dark Waters.
- 103 Cave of the Dark Waters.
- 104 Sugar Bowl and Cave of the Dark Waters, Inkstand and Railway in distance.
- 105 Sugar Bowl and Inkstand.
- 106 Sugar Bowl and Inkstand, view up River from Railway.
- 107 Inkstand, Sugar Bowl and Cave of the Dark Waters in distance.
- 108 Inkstand.
- 109 Inkstand and Railway from Sandbar across the River.
- 110 Lone Rock and Inkstand, view up the River.
- 111 Inkstand and Lone Rock, view down the River.
- 112 Inkstand and Railway from Sandbar.
- 113 View up River from near Inkstand.
- 114 View up River from below Lone Rock.
- 115 View down the River from near Lone Rock.
- 116 Inkstand from below.
- 117 Sugar Loaf and Inkstand.
- 118 Sugar Loaf and Launch Wisconsin from near Inkstand.
- 119 View down the River from Sandbar near Lone Rock.
- 120 View of the Dam and Mirror Lake.
- 121 View on Mirror Lake.
- 122 View on Mirror Lake.
- 123 View in Congress Hall Canyon.
- 124 View in Congress Hall Canyon.
- 125 View near Entrance Congress Hall Canyon.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

Taken on the lines of the Chicago, Milwaukee & St. Paul Railway.

YELLOWSTONE PARK

FOR SET WITH LECTURE, SEE PAGE 265

- 1 The train that carried us to the park.
- 2 At Livingstone Station.
- 3 Leaving Livingstone for Park.
- 4 First Crossing of the Yellowstone.
- 5 Paradise Valley.
- 6 In Paradise Valley.
- 7 In Paradise Valley.
- 8 At Railroad Station. Off for the Park.
- 9 Gardiner, the Boundary of the Park.
- 9a The Conjunction of the Yellowstone and Gardiner Rivers.
- 10 The Arch at the entrance of the Park.
- 11 Campers entering the Yellowstone.
- 12 On the road to the Yellowstone.
- 13 Eagle Rock.
- 14 Eagle Rock.
- 15 Boundary Line, Montana and Wyoming.
- 16 Fort Yellowstone.
- 17 Soldiers at Mammoth Hot Springs.
- 18 Jupiter Terrace.
- 19 Seeing the Formation.
- 20 Formation at Mammoth Hot Springs.
- 21 Formation Terraces at Mammoth Hot Springs.
- 22 Mammoth Hot Springs.
- 23 Dead Terrace.
- 24 Pulpit Terrace.
- 25 Jupiter Terrace.
- 26 Liberty Cap and Mammoth Hot Springs Hotel.
- 27 Angel Terrace.
- 28 Orange Geyser.
- 29 Coming out of the Devil's Kitchen.
- 30 Seeing the Formation at Mammoth Hot Springs.
- 31 Jupiter Terrace from Coach Road.
- 32 Soldiers at Fort Yellowstone.
- 33 The Hoodoos.
- 34 Entering Silver Gate.
- 35 Rustic Falls, Golden Gate.
- 36 Entrance to Swan Basin. Golden Gate.
- 37 Our Coach in Golden Gate.
- 38 Cattle at the base of Obsidian Cliff.
- 39 Our Coach at Obsidian Cliff.
- 40 The Hotel—Norris Geyser Basin.
- 41 Going over Formation Norris Geyser Basin.
- 42 Norris Geyser Basin—Looking toward the Hotel.
- 43 The Boiler and Growler, Norris Geyser Basin.
- 44 Watching the Boiler.
- 45 The Boiler.
- 46 Monarch Geyser.
- 47 Fountain Hotel.
- 48 Mammoth Paint Pots.
- 49 Mammoth Paint Pot Formation.
- 50 Fountain Geyser in Action.
- 51 The Fountain Military Station and Soldiers at Play.
- 52 The Firehole River and Formation near Fountain Hotel.
- 53 Gibbon Camp and Beryl Spring.
- 53a Fountain Geyser in Action.
- 54 Midway Geyser Basin.
- 55 Prismatic Lake, Midway Geyser Basin.
- 56 Midway Geyser Basin from Hill.
- 57 Biscuit Basin.
- 58 The Tents at Upper Geyser Basin and Old Faithful at Play.
- 59 Punch Bowl.
- 60 Castle Geyser in Action.
- 61 Giant Geyser in Action.
- 62 Castle Geyser in Action.
- 63 Giant Geyser in Action.
- 64 The Sponge.
- 65 Giant Geyser in Action, seen from distance.
- 66 Crater Giant Geyser. Large.
- 67 Giant Geyser in Action.
- 68 Giant Geyser in Action.
- 69 Giant Geyser in Action.
- 70 Giant Geyser in Action.
- 71 Giant Geyser in Action.
- 72 Crater of Giant Geyser.
- 73 Giant Geyser, seen from distance.
- 74 Giant Geyser in Action.
- 75 Giant Geyser in Action, seen from opposite side Firehole River.
- 76 Giant Geyser in Action, near view.
- 77 Upper Geyser Basin and Firehole River.
- 78 Crater Giant Geyser.
- 79 Giant Geyser in Action, seen from distance.
- 80 Old Faithful from Military Station.
- 81 Old Faithful in Action.
- 82 Old Faithful in Action.
- 83 Old Faithful Playing.
- 84 Hotel Life at Upper Geyser Basin.

See Index to Slides at end of Catalogue.

Made from original Mode Wineman negatives. Price, 40c. each plain; 80c. each colored.

YELLOWSTONE PARK—Continued

- 85 Our Tent at Upper Basin.
- 86 Castle Geyser.
- 87 Castle Geyser in Action.
- 88 Formation Castle Geyser.
- 89 Formation at Upper Geyser Basin.
- 90 The Mortar in Action.
- 91 The Mortar in Action.
- 92 Riverside Geyser in Action.
- 93 Riverside Geyser in Action.
- 94 Riverside Geyser just before Action.
- 95 Riverside Geyser in Action.
- 96 Crater of Grotto.
- 97 Steam Vent of the Grotto.
- 98 Punch Bowl.
- 99 Crater of Punch Bowl.
- 100 Oblong Geyser.
- 101 Black Sand Basin.
- 102 Steam over the Hot Springs.
- 103 Emerald Pool, Upper Geyser Basin.
- 104 Morning Glory.
- 105 Economic Geyser in Action.
- 106 Beehive.
- 107 Upper Geyser Basin and Fire Hole River.
- 108 Larry's Station.
- 109 Kepler Cascades.
- 110 Kepler Cascades.
- 111 Lone Star Geyser in Action.
- 112 Formation Lone Star Geyser.
- 113 Lone Star Geyser in Action.
- 114 Snow on the Continental Divide on 10th day of June. The First Coach Going Over the Divide.
- 115 Yellowstone Lake, from Lake View.
- 116 The Fishing Cone, Yellowstone Lake.
- 117 Paint Pots at Thumb Station on Yellowstone Lake.
- 118 Deer at Thumb Station on Yellowstone Lake.
- 119 Deer Grazing on Roadside.
- 120 Deer in the Wilderness at Thumb Station.
- 121 Deer in the Wilderness.
- 122 Deer in Forest.
- 123 Sign Post Continental Divide on road from Upper Geyser Basin to Yellowstone Lake.
- 124 Yellowstone Lake from Roof of Yellowstone Lake Hotel.
- 125 Bear Feeding back of Yellowstone Park Hotel.
- 126 Bear Feeding From Door of Hotel.
- 127 Bear Feeding back of Yellowstone Lake Hotel.
- 128 Mud Volcano.
- 129 Natural Bridge from Above.
- 130 On the Road to Natural Bridge.
- 131 Natural Bridge from Below.
- 132 Stepping Stone in the Rapids Above the Falls.
- 133 The Rapids Above the Yellowstone Falls.
- 134 Just Before the Plunge. Upper Yellowstone Falls.
- 135 Crest of Upper Falls Yellowstone.
- 136 Canyon between Upper and Lower Falls.
- 137 The Cascade at the Grand Canyon.
- 138 View toward Canyon Hotel from Upper Yellowstone Falls.
- 139 Lower Yellowstone Falls from Red Rock.
- 140 Great Falls from Lookout Point.
- 141 Great Falls from Red Rock.
- 142 Grand Canyon looking up from Inspiration Point.
- 143 Grand Canyon from Inspiration Point.
- 144 Grand Canyon from Grand Point.
- 145 Castle Ruins, Grand Canyon.
- 146 Grand Canyon looking down from Inspiration Point.
- 147 Grand Canyon Yellowstone Park looking up from Inspiration Point, lower falls in distance.
- 148 Grand Canyon from Crest of Lower Falls.
- 149 Grand Canyon from Grand Point.
- 150 Grand Canyon, Yellowstone.
- 151 Grand Canyon.
- 152 Grand Canyon, looking down from Inspiration Point.
- 153 Glacial Rock near Ruin of Grand Canyon.
- 154 On the Saddle of Mt Washburne.
- 155 On the Mountain Top between Mammoth Hot Springs and Yancey.
- 156 Virginian Cascade.
- 157 Virginian Cascade.
- 158 Yancey's.
- 159 Tower Creek just above Tower Falls.
- 160 Canyon of Tower Road.
- 161 Petrified Trees.
- 162 Tower Falls.
- 163 Tower Falls from Below.
- 164 Tower Falls from Below.
- 165 The Tower Road.

See Index to Slides at end of Catalogue.

Made from original Mode Wineman negatives. Price, 40c. each plain; 80c. each colored.

YELLOWSTONE PARK—Continued.

- 166 Great Falls of Yellowstone from Lookout Point
- 167 The Cavalry at Mammoth Hot Springs
- 168 One of the Soldiers and His Pet
- 169 Soldier at Lower Geyser Basin
- 170 Riverside Geyser from Opposite Side Firehole River
- 171 Soldiers at Mammoth Hot Springs
- 172 Military Station, Lower Geyser Basin
- 173 Forest and Formation, Lower Geyser Basin
- 174 Nez Perce Creek and Old Fountain House, Lower Geyser Basin
- 175 Soldiers at Play, Lower Geyser Basin
- 176 Riverside Geyser in Action, Protected by a Soldier
- 177 Governor of the Yellowstone and the Arch
- 178 Log Cabin of the Road Constructor
- 179 Strange Pets. Young Coyotes and a Young Wild Goose
- 180 Panoramic View of Midway, Geyser Basin from the Hill
- 181 Panoramic View of Riverside, Geyser in Action
- 182 Panoramic View of the Arch of Gardiner
- 183 Panoramic View of Coach at Shoshone Point
- 184 Panoramic View of Lookout Point, Grand Canyon
- 185 Panoramic View of Lookout Point, Grand Canyon
- 186 Panoramic View Along the Rim of the Grand Canyon
- 187 Panoramic View of Yellowstone Lake, from Lake View
- 188 Panoramic View of the Canyon Hotel
- 189 Panoramic View of Grand Canyon
- 190 Panoramic View of Grand Canyon, Military Station
- 191 Panoramic View of Yellowstone Lake from Lake Hotel
- 192 Panoramic View of Lake Hotel
- 193 Panoramic View of Mouth of Yellowstone River on Yellowstone Lake
- 194 Panoramic View of Snow and Water on Continental Divide in June
- 195 Panoramic View of First Coach over the Continental Divide in June
- 196 Panoramic View, Upper Geyser Basin
- 197 Panoramic View from Lunch Station Upper Geyser Basin
- 198 Panoramic View, Upper Geyser Basin
- 199 Panoramic View, Upper Geyser Basin
- 200 Panoramic View, The Hoodoos
- 201 Panoramic View, Crest of Great Falls of Yellowstone
- 202 Panoramic View, near River Geyser
- 203 Panoramic View, Norris Geyser Basin, the Boiler and the Growler in the Foreground
- 204 Panoramic View of the Golden Gate
- 205 Panoramic View of the Golden Gate
- 206 Panoramic View of the Old Hotel at Fountain Station and the Nez Perce Creek
- 207 Panoramic View of the Golden Gate
- 208 Panoramic View of the Silver Gate
- 209 Panoramic View of the Norris Geyser Basin
- 210 Panoramic View of the Formation of the Castle
- 211 Panoramic View of Fort Yellowstone
- 212 Panoramic View of Tourist and the Fountain Geyser
- 213 Panoramic View of The Hot and Cold of it, Lower Geyser Basin
- 214 Panoramic View of Fountain Geyser in Action
- 215 Panoramic View of Midway Geyser Basin
- 216 Panoramic View of the Region of the Great Fountain Geyser
- 217 Panoramic View near Midway Geyser Basin
- 218 Panoramic View, Norris Geyser Basin from Hill
- 219 Panoramic View, Norris Geyser Basin from Hill

See Index to Slides at End of Catalogue.

Made from original Mode Wineman negatives. Price, 40c. each plain; 80c. each colored.

YELLOWSTONE PARK—Continued

- 220 Tourists Entering the Park—Panoramic View
- 221 Above the East Gardiner Falls
- 222 Economic Geyser
- 223 Livingston, Montana
- 224 Buffalo Corral
- 225 Norris Geyser Basin
- 226 Riverside Geyser, 1
- 227 Riverside Geyser, 2
- 228 Riverside Geyser, 3
- 229 Riverside Geyser, 4
- 230 Riverside Geyser, 5
- 231 Old Faithful at Sunrise
- 232 Old Faithful, 1
- 233 Old Faithful, 2
- 234 Old Faithful, 3
- 235 Old Faithful, 4
- 236 Old Faithful, 5
- 237 Old Faithful, 6
- 238 Crater of Old Faithful
- 239 Old Faithful Inn (Panoramic)
- 240 Bee Hive and Old Faithful Inn
- 241 Tiptop of Continental Divide—Panorama
- 242 Region of Kepler Cascades—Panorama
- 243 Kepler Cascades
- 244 Road Leaving Kepler Cascade for Continental Divide
- 245 Madison River
- 246 Forest Road in the Yellowstone
- 247 Iron Creek and Cliff Pool
- 248 Fire-Hole River, Foot Bridge and the Formation
- 249 Fire-Hole River and Upper Geyser Basin
- 250 Sawmill Geyser
- 251 A Bit of the Upper Geyser Basin
- 252 Upper Geyser Basin Formation, 1
- 253 Upper Geyser Basin Formation, 2
- 254 Upper Geyser Basin Formation, 3
- 255 Upper Geyser Basin—Panorama
- 256 Crater of Castle Geyser, and Castle Pool
- 257 The Sponge
- 258 The Teakettle
- 259 The Devil's Ear
- 260 Spongo at Play
- 261 Pulpit Terrace, 1
- 262 Pulpit Terrace, 2
- 263 Terrace Formation, Mammoth Hot Springs Hotel, and Ft. Yellowstone
- 264 Liberty Cap and Mammoth Hot Springs Hotel
- 265 Mammoth Hot Springs, Jupiter Terrace and Mt. Everett in the Distance
- 266 Mt. Everett—Panorama
- 267 Jupiter Terrace
- 268 Jupiter Terrace from Road
- 269 The Oyster
- 270 Punch Bowl
- 271 The Morning Glory, 1
- 272 The Morning Glory, 2
- 273 The Boiler
- 274 The Boiler and the Black Growler
- 275 The Black Growler and the Boiler
- 276 Norris Geyser Basin, with Boiler and Black Growler in Distance
- 277 Norris Geyser Basin
- 278 In The Yellowstone
- 279 Castle Ruins
- 280 Yellowstone River, from Crest of Falls
- 281 Grand Canyon Region—Panorama
- 282 Grand Point, Grand Canyon
- 283 Grand Canyon, from Crest of Great Falls
- 284 Grand Canyon, looking down from Inspiration Point
- 285 Tourists at Inspiration Point, Grand Canyon
- 286 Tourists leaving Yellowstone Lake Hotel, 1
- 287 Leaving Yellowstone Lake Hotel, 2
- 288 Lake View, Yellowstone Lake—Panorama
- 289 Mammoth Paint Pots at Sunrise
- 290 Mammoth Paint Pots
- 291 Mammoth Paint Pots, near view
- 292 White Sulphur Springs, with Fountain House in Distance
- 293 Bit of Formation
- 294 Yellowstone Falls—Panorama
- 295 Snake River, Military Station—Panorama
- 296 A Mystic Region—Panorama
- 297 Mud Volcano—Panorama
- 298 Middle Gardiner Falls—Panorama
- 299 Camp Life—Panorama
- 300 Gibbon Canyon

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

YELLOWSTONE PARK—Continued

- | | |
|--|--|
| 501 Moose Falls, 1 | 324 Jackson Lake, 1 |
| 502 Moose Falls, 2 | 325 Jackson Lake, 2—Panorama |
| 503 Moose Falls, 3 | 326 Jackson Lake, 3—Panorama |
| 504 East Gardiner Falls | 327 Snake River, Toll Bridge, Teton Range—Panorama |
| 505 East Gardiner Falls from Canyon Crest | 328 Jackson Lake and Teton Range, 1—Panorama |
| 506 Lewis Lake, 1 | 329 Jackson Lake and Teton Range, 2—Panorama |
| 507 Lewis Lake, 2 | 330 Snake River and the Tetons—Panorama |
| 508 Mt. Sheridan and Lewis Lake | 331 Phantoms of Jackson Lake—Panorama |
| 509 Ft. Yellowstone and Mt. Everett | 332 Moran Bay, Jackson Lake—Panorama |
| 510 The Sunset Gun, Ft. Yellowstone | 333 Jenny's Lake and Grand Tetons—Panorama |
| 511 Devils Station | 334 Mt. Moran, from Jackson Lake—Panorama |
| 512 A Dantesque Region | 335 A Mosquito Smudge—Panorama |
| 513 Thinnest Crust of the Earth | 336 Gigantic Crags—Panorama |
| 514 Castle Geyser—Castle Hot Spring | 337 In the Wild Animal Region—Panorama |
| 515 Livingstone, Montana | 338 Looking Off Into the Big Game |
| 516 In the Wilderness | 339 The Bear Grounds—Panorama |
| 517 Approaching the Tetons | |
| 518 A Bit of the Tetons | |
| 519 Looking Toward Jackson Hole Country—Panorama | |
| 520 Off for Jackson Lake—Panorama | |
| 521 Teton Range—Panorama | |
| 522 Into the Jackson Hole Country—Panorama | |
| 523 On the Road to Jackson Hole Country—Panorama | |

YELLOWSTONE PARK—Set of 12, with Lecture

- | | |
|-----------------------|--------------------------------|
| 1 Angel Terrace | 7 Riverside Geyser |
| 2 Jupiter Terrace | 8 The Grotto |
| 3 The Growler | 9 The Giant in Action |
| 4 Liberty Cap | 10 Old Faithful in Action |
| 5 Mammoth Hot Springs | 11 Great Fall of Yellowstone |
| 6 Mammoth Paint Pot | 12 Grand Canyon of Yellowstone |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

YELLOWSTONE NATIONAL PARK—With Lecture*

* There are three lectures in one. The first has 106 slides, the second covers all the star numbers and has 65 slides, while the third covers only the double star numbers and contains 40 slides.

Price, 40c each plain, 80c each colored.

Complete set 106 slides, with Lecture, Colored \$75.00; Plain \$38.00.
 " " 65 " " " \$48.00; " \$24.00.
 " " 40 " " " \$30.00; " \$15.00.

Lecture, with less than complete set of slides, \$1.00.

Yellowstone Park scenery includes the greatest variety and most brilliant natural coloring in the world. Nature's colors have been faithfully reproduced by our special artist, at great expense, and this set of slides will be found vastly superior in all respects to any others on the market. We would recommend them in colors only, as otherwise much of the natural effect will be missing.

- | | |
|--|---|
| ** 1 A Glimpse of the Park | 37 Norris Hotel |
| 2 General Washburn | ** 38 Crossing the Formation |
| ** 3 Map of the Park | 39 Boiler and Black Growler |
| ** 4 Railroad Station, Gardiner | 40 The Boiler, Near View |
| 5 Town of Gardiner | * 41 Tourists Watching the Boiler |
| ** 6 Junction of Yellowstone and Gardiner Rivers | * 42 Virginia Cascade |
| ** 7 Entrance Arch | ** 43 Gibbon Canyon and Beryl Springs |
| * 8 Campers Entering the Park | ** 44 Firehole River |
| ** 9 Boundary Line | ** 45 Mammoth Paint Pots |
| ** 10 Eagle Nest Crag | 46 Formation of Mammoth Paint Pots |
| ** 11 Fort Yellowstone | 47 Fountain Geyser |
| 12 Soldiers at Mammoth Hot Springs | 48 Bear in the Park |
| ** 13 Mammoth Hot Springs | 49 Midway Geyser Basin |
| 14 Mammoth Hot Springs Formation | * 50 Excelsior Geyser |
| * 15 Viewing the Hot Springs Formation | * 51 Prismatic Lake |
| * 16 Terrace Formation | 52 Military Station, Lower Geyser Basin |
| 17 Group of Tourists | ** 53 Biscuit Basin |
| ** 18 Cleopatra Terrace | ** 54 Morning Glory Geyser |
| 19 Angel Terrace | * 55 Mortar Geyser, Distant View |
| 20 Minerva Terrace | 56 Mortar Geyser, Near View |
| ** 21 Jupiter Terrace | * 57 Riverside Geyser in Action |
| ** 22 Jupiter Terrace, Near View | 58 Riverside Geyser, Crater |
| * 23 Jupiter Terrace Formation | ** 59 The Grotto Geyser |
| ** 24 Pulpit Terrace | * 60 Steam Vent of the Grotto |
| ** 25 Orange Geyser | ** 61 Giant Geyser in Action, Near View |
| ** 26 Liberty Cap | * 62 Crater of the Giant |
| 27 The Devil's Kitchen | 63 Giant Geyser, Distant View |
| ** 28 A Park Road | * 64 Oblong Geyser |
| * 29 Silver Gate | ** 65 Economic Geyser |
| 30 Coach at Golden Gate | 66 Larry's Station |
| ** 31 Golden Gate and Viaduct | * 67 Upper Geyser Basin |
| 32 Rustic Falls | * 68 The Beehive Geyser |
| ** 33 The Hoodoos | * 69 The Sponge Geyser |
| 34 Entrance to Swan Lake Basin | ** 70 The Punch Bowl |
| ** 35 Obsidian Cliff | 71 Crater of the Punch Bowl |
| * 36 Norris Geyser Basin | * 72 Black Sand Basin |
| | 73 Emerald Pool |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

YELLOWSTONE NATIONAL PARK, with Lecture—Continued

- | | |
|--|---------------------------------------|
| ** 74 Castle Geyser, Cone | 90 The Fishing Cone |
| * 75 Castle Geyser, Near View | 91 Mud Volcano |
| 76 Castle Geyser, Distant View | 92 Crest of Upper Yellowstone Falls |
| 77 Tourist Tents, Upper Geyser Basin | 93 Rapids Above the Falls |
| ** 78 Old Faithful in Action | * 94 Stepping Stones in the Rapids |
| 79 Kepler Cascade | ** 95 Lower Falls of the Yellowstone |
| ** 80 Lone Star Geyser in Action | * 96 Petrified Trees |
| * 81 Lone Star Geyser, Cone | * 97 The Tower Road |
| 82 Lone Star Geyser, Another View | 98 Canyon Off Tower Road |
| ** 83 Midsummer Snow on Continental Divide | 99 Log Cabin of the Road Builder |
| * 84 Sign Post, Continental Divide | 100 Tower Creek Just Above the Falls |
| 85 Deer in the Forest | **101 Tower Falls from Below |
| * 86 Road to Natural Bridge | **102 On the Saddle of Mt. Washburn |
| * 87 Natural Bridge | **103 Grand Canyon of the Yellowstone |
| 88 Yellowstone Lake Hotel | **104 Castle Ruins, Grand Canyon |
| ** 89 Yellowstone Lake | **105 Grand Canyon, Another View |
| | **106 Bird's-eye View of the Park |

The following Moving Picture Films will be found an interesting and appropriate addition to the above views on the Yellowstone Park.

- | | |
|---|--|
| 1 Upper Falls of the Yellowstone, 65 ft., \$ 9.75 | 5 Arrival of Tourists at the Hotel, 101 ft., 15.15 |
| 2 Old Faithful Geyser 100 ft., 15.00 | 6 United States Troops in Yellowstone Park61 ft., 9.15 |
| 3 On Yellowstone Lake 54 ft., 8.10 | |
| 4 Arrival of Train at Gardiner, 97 ft., \$14.55 | |

YELLOWSTONE NATIONAL PARK—12 Slides

- | | |
|----------------------------------|-------------------------------|
| 1 Mammoth Hot Springs | 7 Bee Hive Geyser in Action |
| 2 Liberty Cap | 8 Cone of Castle Geyser |
| 3 Tower Falls | 9 Cone of Giant Geyser |
| 4 Upper Falls of Yellowstone | 10 Cone of Grotto Geyser |
| 5 Grand Falls of the Yellowstone | 11 Riverside Geyser in Action |
| 6 Gibbon Falls | 12 Cone of Lone Star Geyser |

YOSEMITE VALLEY—12 Slides with Lecture

Price 40c each plain; 80c each colored

- | | |
|--------------------------|---|
| 1 General View of Valley | 8 Washington Column, North Dome, and Royal Arches |
| 2 El Capitan | 9 Mirror Lake |
| 3 Bridal Veil Fall | 10 Vernal Fall |
| 4 Cathedral Rock | 11 Cap of Liberty |
| 5 Three Brothers | 12 Nevada Falls |
| 6 Sentinel Rock | |
| 7 Yosemite Fall | |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

YOSEMITE VALLEY, CALIFORNIA, with Lecture

Price 40c each plain; 80c each colored

- | | |
|--|--|
| 1 A disgruntled pedestrian (despoiler of tourists' camps.) The Hog | 28 Yosemite Falls—2,600 feet |
| 2 California's first grist mill—Ruins—Mining Camp '49—Road to Yosemite | 29 Yosemite Falls } Each a separate and sublime picture. |
| 3 California's first sawmill—Ruins—Mining Camp '49—Road to Yosemite | 31 Yosemite Falls } |
| 4 Hangman's Tree, upon which Judge Lynch has executed many criminals. Mining Camp '49—Road to Yosemite | 32 Yosemite Upper Falls, 1,600 feet and Bridge |
| 5 Bear Tree. Scalp of Bear that killed and ate two men—Road to Yosemite | 33 Yosemite above the Falls, Cascades and Bridge |
| 6 Big Trees, Mariposa Grove, Yosemite Valley | 34 Royal arches and Washington Column |
| 7 Maera Queen | 35 Washington Column and River |
| 8 Dead Giant, largest tree in the world, 121 feet in circumference | 36 Mirror Lake |
| 9 Dead Giant and bicycle party | 37 Mirror Lake |
| 10 The Creator's Masterpiece of Art, Inspiration Point | 38 Looking down into the Abyss |
| 11 El Capitan—The Crouching Lion | 39 Distant Glory—Glacier Point Trail |
| 12 El Capitan—A mighty shaft with granite walls | 40 Holy Dome—A snow crowned mountain cleft by glaciers |
| 13 El Capitan—Forming back ground for River and Verdure | 41 Agassiz Column |
| 14 Three Brothers | 42 Domes and Towers, among the clouds |
| 15 Three Brothers | 43 The High Sierras, above the clouds |
| 16 Bridal Veil Falls | 44 Glacier Rock |
| 17 Bridal Veil Falls | 45 Glacier Rock, a Tourist's Vision |
| 18 Bridal Veil Falls | 46 Overlooking Nature's grandest scenery |
| 19 Sentinel Rock, Keeping watch over the valley | 47 The Little Red School House 'mid towering Pines |
| 20 Cathedral Spires | 48 Happy Islands, at the Bridge, an Otto ride—North Dome in the distance |
| 21 Cathedral Spires | 49 Happy Islands } Mid living green |
| 22 Panoramic View | 50 Happy Islands } and laughing waters |
| 23 Panoramic View | 51 Happy Islands } |
| 24 Sentinel Hotel and River Bridge | 52 Happy Islands, silvery spray and rushing torrents |
| 25 Tourist Camps, 'neath shady bowers | 53 Illoette Falls |
| 26 Hotels—Falls in the distance | 54 Vernal Falls } |
| 27 Ready for the trail—Mounted tourists | 55 Vernal Falls } Each a gem of art |
| | 56 Vernal Falls } |
| | 57 Vernal Falls } |
| | 58 Nevada Falls } |
| | 59 Nevada Falls } Rich and beautiful |
| | 60 Nevada Falls } |
| | 61 Liberty Cap and Falls |
| | 62 Cascade of Diamonds |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

A TRIP FROM CHICAGO TO CALIFORNIA

150 Slides with Reading

The reading is arranged in parts, each part illustrated with fifteen slides. The reading for each part is so written that it can be used alone, taking fifteen or twenty minutes to read; or it can be used with any or all of the other parts, so that an entertainment of any desired length up to two hours can be given from this set.

The coloring of slides adds greatly to their beauty and attractiveness on the screen. It is therefore desirable, when purchasing, to have as many colored as possible.

Price: Plain, 40c; Colored, 80c.

PART I. CHICAGO

- | | |
|-----------------------------|---|
| 1 State Street | 10 Post Office and Federal Building |
| 2 City and County Buildings | 11 Stock Yards |
| 3 Lake Shore Drive | 12 Monadnock Office Building |
| 4 Drainage Canal | 13 Coliseum |
| 5 Masonic Building | 14 Whaleback |
| 6 Public Library | 15 The Zoological Gardens, Lincoln Park |
| 7 Art Institute | |
| 8 Auditorium Hotel | |
| 9 Chicago University | |

PART II. OMAHA

- | | |
|---|----------------------------|
| 16 Depot and Viaduct at Omaha | 23 Building |
| 17 Train entering Depot | 24 Court House |
| 18 Union Depot from Railroad Yards | 25 Y. M. C. A. Building |
| 19 Train in the Yards | 26 Harney Street |
| 20 The City and River from High School Building | 27 16th Street from Harney |
| 21 High School Building | 28 View in South Omaha |
| 22 Street Scene from High School | 29 The Stock Yards |
| | 30 Packing Houses |
| | 31 Packing Houses and City |

PART III. DENVER

- | | |
|---|---|
| 31 Union Depot | 38 Court House from Capitol |
| 32 State Capitol | 39 View of City and Pike's Peak from top of Capitol (Telephone to view) |
| 33 View from Top of Capitol Towards Pike's Peak | 40 Street Scene Denver |
| 34 View S. E. from Top of Capitol | 41 Arapahoe Street, showing Post Office |
| 35 View from Top of Capitol Towards the City Hall | 42 16th Street |
| 36 View N. E. from top of Capitol Building | 43 Another view of 16th Street |
| 37 Central Presbyterian Church and Smelting Works from top of Capitol | 44 Leyden Coal Mine |
| | 45 Deer in City Park |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c each plain; 80c each colored.

A TRIP FROM CHICAGO TO CALIFORNIA—(Continued.)

PART IV, PIKE'S PEAK AND GARDEN OF GODS

- | | |
|--|--------------------------------------|
| 46 Pike's Peak Avenue, Colorado Springs | 53 Gateway and Pike's Peak |
| 47 Pike's Peak, Garden of the Gods in the foreground | 54 A Picturesque View of the Gateway |
| 48 Scene Along the Trail | 55 Balance Rock |
| 49 View from Trail | 56 Cathedral Spires |
| 50 Near the Summit | 57 Seal and Bears |
| 51 The Summit | 58 The Parliament |
| 52 View of Mountains from Summit | 59 Siamese Twins |
| | 60 Lot's Wife |

PART V, CHEYENNE CANYON

- | | |
|--|--|
| 61 Cheyenne Mountain from Trail | 69 Where the Waters Sing, Cheyenne Canyon |
| 62 Cheyenne Mountain | 70 Cliff Dwellings, Cheyenne Canyon |
| 63 Looking from Cheyenne Mountain | 71 South Cheyenne Canyon, from Seven Falls |
| 64 Lake Broadmoore and the Plains, from Point Sublime | 72 Seven Falls |
| 65 Looking towards Point Sublime from bottom of Canyon | 73 Bridal Veil Falls |
| 66 Point Sublime | 74 A Woody Dell |
| 67 In North Cheyenne Canyon | 75 Two Burros, the Stairs, and Waterfalls |
| 68 North Cheyenne River and Canyon | |

PART VI.

- | | |
|---|-----------------------------------|
| 76 The Narrows, Williams Canyon | Winds, Williams Canyon |
| 77 Temple of Juno, Williams Canyon | 82 Royal Gorge Canyon |
| 78 Temple of Isis, Williams Canyon | 83 Hanging Bridge |
| 79 Entrance Cave of the Winds, Williams Canyon | 84 Buckhorn Mountain |
| 80 Stalagmites Cave of the Winds, Williams Canyon | 85 Ute Pass |
| 81 Grand Organ, Cave of the | 86 The Palisades near Alpine Pass |
| | 87 Lost Souls Canyon |
| | 88 Major Domo Glen Eyre |
| | 89 Glen Isle, Platte Canyon |
| | 90 Buildings at Glen Isle |

PART VII

- | | |
|--|---|
| 91 Bridge above Deansbury, Platte Canyon | 98 Street Scene, Cripple Creek |
| 92 Clear Creek Canyon | 99 Prune Orchard, Grand Junction |
| 93 Rocky Point, Clear Creek | 100 Castle Gate Rock, Denver & Rio Grande |
| 94 Inspiration Point, Clear Creek | 101 In the Royal Gorge |
| 95 Street Scene, Victor | 102 Carecant Needle |
| 96 On the Road to Cripple Creek | 103 Marshall Pass |
| 97 On the Cripple Creek Short Line | 104 Trout Lake |
| | 105 Toltec Gorge |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c each plain; 80c each colored.

A TRIP FROM CHICAGO TO CALIFORNIA—(Continued.)

PART VIII. CHEYENNE AND ODGEN

106 Union Depot	Window
107 Public School	114 Depot, Ogden
108 State Capitol, Front View	115 Train, Depot and Mountains
109 State Capitol, from corner of Grounds	116 Ben Lomond Mountain
110 17th Street from Eddy Street	117 Reed Hotel and 25th Street, East
111 Winter Scene near Sherman	118 25th Street, West
112 Snow Fence	119 City Buildings and Mountains
113 Typical Winter View from Car	120 Street and Mountain View

PART IX. SALT LAKE CITY

121 Oldest House in City	128 The Tabernacle—Showing plan of roof without supports
122 A portion of Old Wall built by Brigham Young	129 The Tabernacle, exterior
123 View of City from Co-operative Store	131 The Tabernacle, interior
124 View of Mountains from Co-operative Store	132 Assembly Hall
125 Temple Square and Buildings	133 Brigham Young's Monument and Temple Area
126 Temple	134 Portrait of Brigham Young
127 The Figure in the Temple	135 Portrait of Amelia Folsom

PART X. SALT LAKE CITY

136 Portrait of the Presidency and Quorum of 12 Apostles	144 Salt Palace
137 Salt Lake Theater	145 State University
138 Amelia's Palace	146 Bathing at Saltair
139 Zion's Co-operative Store	147 Commander's House, Fort Douglas
140 Eagle Gate	148 Officers' Quarters, Fort Douglas
141 Lion and Beehive Houses	149 Hospital, Fort Douglas
142 Brigham Young's Grave	150 City and County Buildings
143 Brigham Young's Monument	

See index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c each plain; 80c each colored

NORTHERN AND CENTRAL CALIFORNIA

225 Slides with Reading

The reading is arranged in parts, each part illustrated with fifteen slides. The reading for each part is so written that it can be used alone, taking fifteen or twenty minutes to read; or it can be used with any or all of the other parts, so that an entertainment of any desired length up to two hours can be given from this set.

The coloring of slides adds greatly to their beauty and attractiveness on the screen. It is therefore desirable, when purchasing, to have as many colored as possible.

Price: Plain, 40c; Colored, 80c.

PART I: MT. SHASTA

1 Map of California	8 Mt. Shasta from level space just before steep ascent
2 Mt. Shasta, from Sisson	9 Mt. Shasta from train
3 Street scene Sisson, Shasta in the background	10 Black Butte, from near Sisson
4 Mt. Shasta, six miles from Sisson	11 Shasta Springs, S. P. train at depot
5 Mt. Shasta, twelve miles from Sisson	12 The Mineral Spring
6 Mt. Shasta from trail	13 Shasta Springs, from River
7 Pine Trees, Mt. Shasta in Background	14 Rainbow Falls
	15 Waterfalls and Fountain

PART II. SACRAMENTO

16 Southern Pacific Depot	23 Date Palm, Capitol grounds
17 The State Capitol Building	24 A Beautiful Residence
18 Beautiful View on Capitol grounds	25 J. Street showing State Bank
19 Capitol grounds	26 K. Street showing Post Office
20 Capitol grounds	27 Exterior, Fort Sutter
21 Magnolia Trees, Capitol grounds	28 Interior, Fort Sutter
22 Cedars of Lebanon, Capitol grounds	29 Fort Sutter showing old Canon
	30 Largest Gold Dredge in the U. S. at Fair Oaks, near Sacramento

PART III. SAN FRANCISCO

31 Alcatraz Island	38 Live pork on board
32 Ferry Depot, taken from ferry boat	39 Loading baggage on schooner
33 Ferry boat	40 Car ferry
34 River boat	41 Loading Grain on ship
35 Shipping scene	42 Floating dry docks
36 Wharf scene loading ship with R. R. ties	43 Transport Thomas at Wharf
37 Loading ship with rice	44 Transport Thomas starting for Manila
	45 Transport Thomas towed out by the Slocum

The above slides were made from original negatives. Price, 40c each plain; 80c each colored.

Taken on the lines of the Southern Pacific Company.

NORTHERN AND CENTRAL CALIFORNIA—(Continued.)

PART IV. SAN FRANCISCO

- | | |
|------------------------------------|------------------------------------|
| 46 U. S. Tug Slocum | 54 Market Street from Bush Street, |
| 47 U. S. Transport Logan | toward Ferry Depot, after |
| 48 U. S. New York, near view | earthquake |
| 49 U. S. New York, in the Harbor | 55 City Hall before earthquake |
| 50 U. S. Mint | 56 City Hall after the earthquake |
| 51 Union Iron Works, Wharf scene | 57 Chinatown before the fire |
| 52 Union Iron Works Shops | 58 Chinatown laid waste |
| 53 Market Street from Bush Street, | 59 Churches in Ruin |
| toward Ferry Depot, before | 60 City a vast ash heap |
| earthquake | |

PART V. SAN FRANCISCO

- | | |
|-----------------------------------|----------------------------------|
| 61 Residence of J. C. Flood | 67 quake and fire |
| 62 Ruins of Flood, Crocker, Hunt- | 68 Hall of Justice |
| ington residences and Fair- | 69 Chinatown, before earthquake |
| mont Hotel | 70 Chinatown, after earthquake |
| 63 Jewish Cathedral, Call and | 71 California street before fire |
| Chronicle Buildings | 72 California street after fire |
| 64 Palace Hotel | 73 The incoming tide |
| 65 Ruins of Palace Hotel | 74 The Cliff House |
| 66 Panorama from Knob Hill, | 75 An Ocean View |
| showing ruins caused by earth- | |

PART VI. GOLDEN GATE PARK, SAN FRANCISCO

- | | |
|----------------------------------|------------------------------------|
| 76 In Golden Gate Park | 84 Seal Rocks, from Cliff House |
| 77 Museum | 85 Cliff House, from Rocks below |
| 78 Flower Beds | 86 Entrance to Suto Heights |
| 79 Flower Beds and Rustic Bridge | 87 Suto Heights, close view of en- |
| 80 Ducks on Lake | trance |
| 81 Lake and Lilies | 88 Suto Park |
| 82 Buffalo | 89 Suto Baths, Exterior |
| 83 Cliff House and Seal Rocks | 90 Suto Baths, Interior |

PART VII. MT. TAMALPAIS & BERKLEY

- | | |
|------------------------------------|------------------------------------|
| 91 Summit of Mt. Tamalpais | 97 Old Mining Building, front view |
| 92 Looking down from Mt. Tamal- | 98 Old Mining Building, rear view |
| pais | 99 New Mining Building |
| 93 View of University and City | 100 North Hall |
| from near letter "C" | 101 Chemistry Building, front view |
| 94 Berkley, from hills above Uni- | 102 Philosophical Building |
| versity | 103 Library Building |
| 95 Another view of city from Hills | 104 Greek Theatre, stage |
| 96 California Hall, University | 105 Greek Theatre, seats |

The above slides were made from original negatives. Price, 40c each plain; 80c colored.

Taken on the lines of the Southern Pacific Company.

NORTHERN AND CENTRAL CALIFORNIA—(Continued.)

PART VIII. PALO ALTO

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| 106 Entrance to Stanford University | 114 Ruins of Chapel |
| 107 Ruins of Entrance | 115 Memorial Court |
| 108 In the University Grounds | 116 Grave Yard of Fast Horses |
| 109 Memorial Arch | 117 Mrs. Stanford's Palo Alto Home |
| 110 Ruins of Arch | 118 Encina Hall |
| 111 Inner Quadrangle | 119 Roble Hall |
| 112 Ruins of Quadrangle | 120 Library Building |
| 113 Memorial Chapel | |

PART IX. SAN JOSE

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|------------------------------------|-------------------------------------|
| 121 McKinley Monument, Park | 129 View of Canyon and Mts., at |
| 122 Fountain in Park | Alum Rock |
| 123 First Street, showing Hall of | 130 Mt. Hamilton, showing buildings |
| Records | 131 Mt. Hamilton, showing obser- |
| 124 Road leading to Hotel Vendome | vatory |
| 125 University of the Pacific Boys | 132 Mt. Hamilton, the great tele- |
| Dormitory | scope |
| 126 President Roosevelt addressing | 133 Large tree covered with roses |
| large crowd | 134 A rose covered cottage |
| 127 400 acre onion bed | 135 A brook scene near Alum Park |
| 128 Meteor Alum Rock Park | |

PART X. WATSONVILLE AND SANTA CRUZ GROVE BIG TREES

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| 136 High School Building Mission | Cruz |
| Style | 145 Group of Big Trees, Santa Cruz |
| 137 An Apple Orchard | Grove |
| 138 Spraying the trees | 146 General Grant, Santa Cruz Grove |
| 139 Beet Sugar Factory | 147 Stump of Big Trees, Santa Cruz |
| 140 Sheds of Sugar Factory | Grove |
| 141 Monterey County Court House | 148 The Giant, Santa Cruz Grove |
| 142 Spreckles Sugar Factory, Salinas | 149 General Fremont, Santa Cruz |
| 143 The Salinas River | Grove |
| 144 Big Tree Station, near Santa | 150 Jumbo, Santa Cruz Grove |

PART XI. SANTA CRUZ

- | | |
|---------------------------------|----------------------------------|
| 151 The Surf | 159 Veiw de l'Eau |
| 152 The Beach | 160 Casino from Ocean pier |
| 153 The Ocean | 161 Casino and Beach |
| 154 View of City from Pier | 162 View of City from Home of |
| 155 Sea Beach Hotel | Judge Logan |
| 156 San Lorenzo River | 163 Logan berry patch at Home of |
| 157 The Natural Bridge | Judge Logan |
| 158 Waves dashing under Natural | 164 Arch Rock |
| Bridge | 165 Natural Bridge |

The above slides were made from original negatives. Price, 40c each plain; 80c each colored.

Taken on the lines of the Southern Pacific Company.

NORTHERN AND CENTRAL CALIFORNIA—(Continued.)

PART XII.

HOTEL DEL MONTE AND GROUNDS, MONTEREY

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|-------------------------------------|--|
| 166 Hotel Del Monte | 174 The Lake from front of Hotel |
| 167 Across the Lawn | 175 A bunch of Daisies |
| 168 One of the Wings | 176 The Century plant |
| 169 Flower Gardens | 177 View toward hotel from across the Lake |
| 170 A bed of Calla Lilies | 178 A shady drive |
| 171 A wealth of Foliage | 179 A View from the Veranda |
| 172 Hotel through a vista of beauty | 180 A parting Glimpse of Del Monte |
| 173 Beautiful trees and walks | |

PART XIII. OLD MONTEREY

- | | |
|---------------------------------------|---------------------------------|
| 181 The Bay of Monterey | 188 Governor Alvarado's Home |
| 182 An Old Adobe House with tile roof | 189 Alvarado Street from Polk |
| 183 An Old Residence | 190 Tavern of "Four Winds" |
| 184 Custom House, front view | 191 Gen. Fremont's Home |
| 185 Custom House, rear view | 192 First Theater in California |
| 186 The Old Pacific Hotel | 193 Colton Hall and Jail |
| 187 Federal Court | 194 Gun of Old Spanish Fort |
| | 195 Sunset on Bay of Monterey |

PART XIV. CARMEL BY THE SEA AND POINT LOBOS

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| 196 Through the Pines | 203 Carmel River |
| 197 On the Beach at Carmel by the Sea | 204 Skeleton of Finback Whale, Point Lobos |
| 198 The Rolling Waves, Carmel by the Sea | 205 Point Lobos |
| 199 Cypress Point from Carmel by the Sea | 206 Nearer view Point Lobos |
| 200 Where the Waves Dash High | 207 Point Lobos looking toward land |
| 201 Moonlight on the Coast | 208 Rocks at Point Lobos |
| 202 San Carlos Mission | 209 Sunset at Point Lobos |
| | 210 Farewell to Point Lobos |

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| 212 Midway Point | 220 Through the Pines |
| 213 Rocks on Sea Shore | 221 A gnarled and twisted Cypress |
| 214 The Ostrich | 222 The Loop |
| 215 Another View of Ostrich | 223 Glimpse of Drive through the Pines |
| 216 Moss Beach | 224 The Restless Sea |
| 217 From Point Joe to Ostrich Pt | 225 Moonlight on the Pacific |
| 218 Seal Rocks | |

The above slides were made from original negatives. Price, 40c each plain; 80c each colored.

Taken on the lines of the Southern Pacific Company.

SOUTHERN CALIFORNIA

285 Slides with Reading

The reading is arranged in parts, each part illustrated with fifteen slides. The reading for each part is so written that it can be used alone, taking fifteen or twenty minutes to read; or it can be used with any or all of the other parts, so that an entertainment of any desired length up to two hours can be given from this set.

The coloring of slides adds greatly to their beauty and attractiveness on the screen. It is therefore desirable, when purchasing, to have as many colored as possible.

Price: Plain, 40c; Colored, 80c.

PART I. PASO ROBLES AND SAN LUIS OBISPO

- | | |
|------------------------------------|--|
| 1 Map of California | 9 Court House and Jail |
| 2 Hotel El Paso | 10 Train on Trestle |
| 3 Mud Baths | 11 View from Near Trestle |
| 4 View from Horse Shoe Curve | 12 View of City and Mt. San Luis from Hill above S. P. Depot |
| 5 Horse Shoe Curve | 13 City and Mountains |
| 6 Train on Horse Shoe Curve | 14 The Valley from S. P. Trestle |
| 7 Another View of Horse Shoe Curve | 15 Rocks on Summit of Mt. San Luis |
| 8 Hotel Ramona | |

PART II. SANTA BARBARA AND VENTURA

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| 16 Oil Wells in the Sea near Santa Barbara | 25 Another View of Los Banos |
| 17 Oil Tanks and Wells | 26 Santa Barbara Mission |
| 18 S. P. Depot | 27 Street in Ventura showing Mission |
| 19 Arlington Hotel | 28 Mission Ventura |
| 20 Court House | 29 View of City from Hill above Mission |
| 21 Hotel Potter, front view | 30 Another view from hill showing Ocean in background |
| 22 Hotel Potter, side view | |
| 23 Rock Point and Beach | |
| 24 Los Banos del Mar | |

PART III. SANTA PAULA

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|---|---|
| 31 Santa Paula Canyon, River and Valley | 38 Santa Clara Valley and South Mountains |
| 32 Same from the North | 39 Lemon House |
| 33 Santa Clara Valley, near Santa Paula | 40 Interior Lemon House |
| 34 Santa Paula Canyon | 41 Load of Lemons on Ranch |
| 35 Water Falls in Canyon | 42 An Irrigating Trough |
| 36 Shell Mountain | 43 Reservoir, Ranch Buildings and South Mountains |
| 37 Limonera Lemon Ranch | 44 Lemon Orchard, just planted |
| | 45 Irrigating Orange Orchard |

The above slides were made from original negatives. Price, 40c each plain; 80c each colored.

Taken on the lines of the Southern Pacific Company.

SOUTHERN CALIFORNIA—(Continued.)

PART IV.

EAST LAKE, WEST LAKE AND ST. JAMES PARKS, LOS ANGELES

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| 46 Palm Drive, East Lake Park | 54 A Happy Family (swans) |
| 47 Lake and Boat House | 55 Reflections in the Lake |
| 48 Water Lilies and Lake | 56 A Lake View |
| 49 Boating Scene | 57 Where the Flowers Bloom |
| 50 Rose Garden | 58 View in St. James Park |
| 51 Moonlight on East Lake | 59 An Avenue of Palms |
| 52 Lake in West Lake Park | 60 A Palm Driveway |
| 53 A Rustic Bridge | |

PART V.

ECHO, HOLLENBECK & ELYSIAN PARKS, LOS ANGELES

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| 61 Echo Park from the Hill | 68 Where Flowers Bloom and Palm Trees grow |
| 62 Flowers and Weeping Willow Trees | 69 A Beauty Spot |
| 63 View Across the Lake | 70 The Boat House and Bridge |
| 64 Among the Flowers | 71 Shady Walk, Elysian Park |
| 65 View over the Lake Hollenbeck Park | 72 Among the Flowers |
| 66 The Bridge | 73 Where nature smiles |
| 67 Varieties of Cactus Plants | 74 Along the Walk |
| | 75 A Quiet Nook |

PART VI, LOS ANGELES

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| 76 Third Street, showing "Flight of Angels" | 83 Church of Angels |
| 77 Broadway, showing City Hall | 84 The Cathedral |
| 78 View on Spring Street | 85 Immanuel Presbyterian Church |
| 79 Hill Street, corner 6th, showing M. E. Church | 86 Residence in Mission Style |
| 80 The Mission from the Plaza | 87 Los Angeles Orphan Asylum |
| 81 The Mission and Grounds | 88 View North from Chamber of Commerce |
| 82 The Plaza | 89 Court House |
| | 90 Chinese Dragon, Fiesta Parade |

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|---|-------------------------------------|
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| 92 Los Angeles River near Pigeon Farm | 99 A Beautiful Residence |
| 93 Irrigating a Strawberry Ranch | 100 A Vine Covered Cottage |
| 94 Picking Strawberries | 101 Chinatown |
| 95 On a Poultry Ranch | 102 Lights and Shadows |
| 96 A Flock of Geese | 103 Sycamore Grove and Johnson Lake |
| 97 On Figueroa Street | 104 Sunset in Arroyo Seco |
| | 105 Moonlight View in Arroyo Seco |

The above slides were made from original negatives. Price, 40c each plain; 80c each colored.

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SOUTHERN CALIFORNIA—(Continued.)

PART VIII. LOS ANGELES

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| 107 A closer view | 115 On an Alfalfa Ranch |
| 108 Pigeons on the Wing | 116 Cutting Alfalfa |
| 109 Pigeons Feeding | 117 Stacking Hay |
| 110 A Grape Ranch | 118 Baling Hay |
| 111 A Group of Oil Wells | 119 An Eating Wagon |
| 112 Large Oil Tank and Wells | 120 A Field of Hay in the Cock |
| 113 Swivel Center of Several Wells | |

PART IX. FERNANDO-SHERMAN-HOLLYWOOD

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| 122 Adobe Ruins at Old Mission | 130 Side View of Mansion |
| 123 The Largest Olive Ranch in the World | 131 The Entrance |
| 124 An Olive Oil Press | 132 The Flower Garden |
| 125 The Tank Room | 133 The Pavilion |
| 126 View near Sherman | 134 The Gardener's Rose Covered Cottage |
| 127 Village of Sherman | 135 Among the Flowers |
| 128 View from the center of a 1000 acre bean field | |

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| 138 Orange Grove Avenue | 146 Arroyo Sico, North from Pasadena |
| 139 Another View of Avenue | 147 Hotel Green and Arches |
| 140 Mrs. Garfield's Home | 148 California Poppies and Echo Mountain |
| 141 Public Library | 149 Cottage covered with Gold of Ophir Roses |
| 142 A Flower Covered Mansion on Orange Grove Avenue | 150 A bunch of Pasadena Lemons |
| 143 Residence of Professor Lowe | |

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| 151 On the way to Mt. Lowe | 159 A view above the Clouds |
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| 154 The Car at Foot of Incline | 162 The Burro |
| 155 Car going down, Hotel and Echo Mountain | 163 The Largest Searchlight in the World |
| 156 A Water Tunnel | 164 View from top of Mt. Lowe to the Ocean |
| 157 Lunch on the Top | 165 Old Baldy from Mt. Lowe |
| 158 Tourists above the Clouds | |

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Taken on the lines of the Southern Pacific Company.

SOUTHERN CALIFORNIA—(Continued.)

PART XII. OSTRICH FARM AND BALDWIN'S RANCH

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| 167 Ostrich Hen sitting | 175 Driveway to the House |
| 168 McKinley (Ostrich) | 176 Orange Trees, Christmas Day |
| 169 A close view of full grown Birds | 177 Same, Different View |
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| 173 Baldwin's Ranch—Baldwin Avenue | |

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| 201 Street Scene | 209 Wild Cactus Plant in Bloom |
| 202 Row of Umbrella Trees | 210 Mt. San Bernardino by Moonlight |
| 203 The Lake at Ubita Springs | |

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| 212 Canon Crest Park | 220 Gardens at Smiley Heights |
| 213 South East from Canon Crest Park | 221 Driveway in Smiley Heights |
| 214 Driveway in Prospect Park | 222 Reflections on the Lake—Smiley Heights |
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| 216 Pansy Bed, Prospect Park | 224 San Mateo Valley from Smiley Heights |
| 217 A View from Top of Hotel Casa Loma | 225 An Avenue of Pepper Trees |
| 218 The Smiley Mansion Through a | 226 Rose Covered Mansion |

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SOUTHERN CALIFORNIA—(Continued.)

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| 230 A Wreath of Orange Blossoms | 239 Reservoir or Lake on Smiley Heights |
| 231 Picking Oranges | 240 The Rustic Bridge, Prospect Park |
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| 276 A Flower Nursery—the Roses | 283 Picking Strawberries |
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| | 285 A Beautiful Landscape |

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Taken on the lines of the Southern Pacific Company.

OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

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 814 A Frog Totem Pole at Fort Wrangel
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 817 A Panoramic View of the Mountains and Ocean from the Sea
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 819 Indian Life as it is at Fort Wrangel
 820 Street Scene, Fort Wrangel
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 824 The Edge of Skagway at Low Tide
 825 The Main Street, Skagway showing the Only Railway in all Alaska
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The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

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 1017 A Field of California Poppies
 1018 A Field of California Lillies
 1019 A Field of California Lillies
 1020 On a Hop Ranch
 1021 Umbrella Trees, Pampas Grass and Fan Palm Trees
 1022 Date Palm
 1023 Palm Trees
 1024 A Rose Tree
 1025 Cottage Covered with Roses
 1026 Cottage Covered With Roses
 1027 Orange Groves
 1028 Oranges and Snow
 1029 Orange Tree
 1030 Orange Tree
 1031 Cluster of Oranges
 1032 A Cactus Plant
 1033 An Almond Orchard
 1034 A Banana Tree
 1035 A Banana Tree
 1036 Wild Cactus Flower
 1037 Cactus Flower and Buds
 1038 Cactus Flowers, Bloom at Night
 1039 Night Blooming Cactus
 1040 Night Blooming Cactus, a Pretty Bunch
 1041 A Bunch of Hydrangias
 1042 A Bunch of Poppies
 1043 A Petunia Bed
 1044 Bamboo Plant
 1045 A Bunch of Daisies
 1046 A Magnolia Flower in Bed of Leaves
 1047 A Magnolia Bud
 1048 A Magnolia Bud Nearly Open
 1049 A Magnolia Flower
 1050 Night Blooming Cactus, showing Petals, Stamen and Pistil
 1051 Gold of Ophir Rose Bush
 1052 Rose Bush in Full Bloom
 1053 Rose Bush in Full Bloom
 1054 A Bunch of Roses
 1055 A Bunch of Roses
 1056 Chrysanthemums
 1057 Weeping Willow Trees

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY--Continued

INDIANS, THEIR HOMES AND CUSTOMS.

- | | |
|---|---|
| 1058 Indian Mummy, from Cliff Dwellings | 1083 Oribi Snake Dance, Entrance to Snake Khiva |
| 1059 Indian Pueblo of Taos | 1084 Indian Deer Dance |
| 1060 Deer Dance, San Juan. Pueblo | 1085 Oribi Entrance Antelope Khiva |
| 1061 Pueblo Girls, Bread Makers | 1086 Oribi Snake Dance |
| 1062 Pueblo Indians | 1087 Oribi Interior of Moki House |
| 1063 Pueblo Indians, New Mexico | 1088 Indians Selling their Wares to Tour-ists |
| 1064 Acoma Pueblo, Arizona | 1089 Indians Selling their Wares to Tour-ists |
| 1065 A Fiesta Procession, Acoma Pueblo, Arizona | 1090 Six Storied House Zuni |
| 1066 Cliff Dwellings in Walnut Canyon Near Flagstaff, Arizona | 1091 Oribi Terraced Houses |
| 1067 The Penitente Procession by the Flagellantes, New Mexico | 1092 Indian Tepee (in Grand Canyon) |
| 1069 Crucifixion of a Penitente, March 30, 1883, by the Flagellantes at San Mateo, New Mexico | 1093 Indian Basket Makers |
| 1070 Indian Girls Playing | 1094 Indian Bake Oven, Laguna, New Mexico |
| 1071 Navajo, the Chief of the Navasapais | 1095 New Mexico Indian Girls |
| 1072 Oldest Squaw of Chief Navajo, | 1096 Indian Woman and Baby, Laguna, New Mexico |
| 1073 Moki Indians Pahos or Prayer Sticks | 1097 An Indian Mummy from Cliff Dwelling, Arizona |
| 1074 The Antelope March, Moki Snake Dance | 1098 Making an Indian Blanket |
| 1075 Moki Snake Dance | 1099 An Indian Granary |
| 1076 Moki Snake Dance, Walpi. Sand Mosaic in Antelope Khiva | 1100 Yaquii Indians |
| 1077 Moki Snake Dance Paraphernalia | 1101 Mojave Indians |
| 1078 Moki Indian Burial Ground, Arizona | 1102 A Navajo Hogan, Blue Canyon, Arizona |
| 1079 Zuni Indians Baking Pottery | 1103 Navajo Indians in Holiday Attire |
| 1080 Moki Indian Baskets | 1104 A Navajo Blanket Weaver and Loom |
| 1081 Mojave Indians, Needles, California | 1105 Moki Indian Wood Gatherers |
| 1082 Moki Indian Dance, Throwing Snakes into Circle of Sacred Meal | 1106 Moki Indian Children |
| | 1107 Moki Indian Sacred Rock |

CHALCEDONY PARK--Petrified Forest, Arizona.

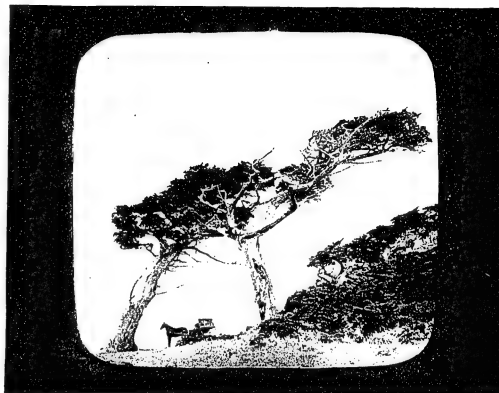
- | | |
|-------------------------------------|---|
| 1108 View of Chalcedony Park | 1116 Shattered Trunks |
| 1109 Wierd Forms in Chalcedony Park | 1117 Trunks Scattered Over the Ground |
| 1110 The Largest Log | 1118 A Beautiful View in the Petrified Forest |
| 1111 Clay Banks with Emerging Logs | 1119 Tree Sections, Petrified Forest |
| 1112 Eagle Peak | 1120 Suahara (Giant) Cacti |
| 1113 The Tree Bridge | 1121 Suahara (Giant) Cactus |
| 1114 The Cannon | |
| 1115 Three Sisters | |

GRAND CANYON.

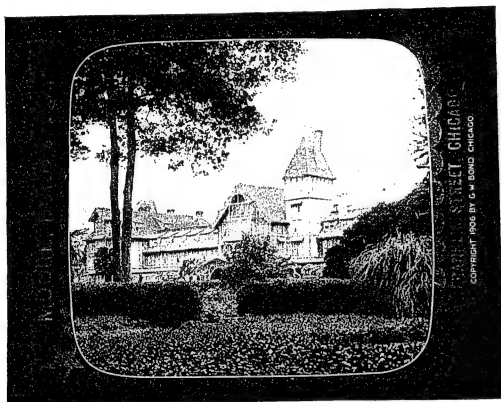
- | | |
|---|--|
| 1122 Town of Williams | 1127 Taking 10 cents, but failing to pose |
| 1123 Map of Grand Canyon | 1128 Posing for 10 cents at the Grand Canyon |
| 1124 Tents at Bright Angel | 1129 Grand Canyon from Bright Angel |
| 1125 Going Down Bright Angel Trail | 1130 Grand Canyon from Bright Angel |
| 1126 John House, the Famous Guide of Grand Canyon | |

See Index to Slides at End of Catalogue.

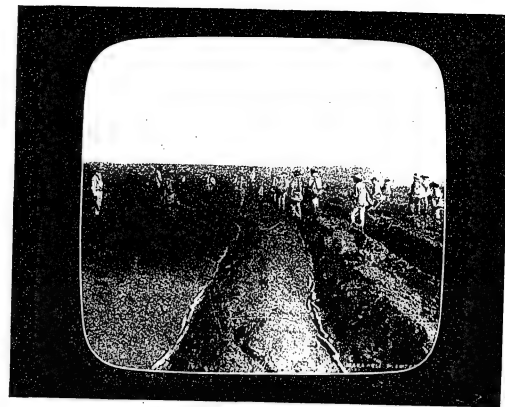
The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.



The Ostrich on Eighteen Mile Drive, Monterey, California.
Page 288.



Hotel Del Monte, Monterey, California.
Page 288.



PLANTING SUGAR CANE IN HAWAII.

Illustration from
LECTURE, "A VISIT TO HAWAII."

See List on Page 332.

The Hawaiian, or Sandwich Islands, present a wonderful and interesting history. Redeemed from absolute heathenism within a generation, and now a part of Uncle Sam's possessions, these islands present many points of interest.

Their story is told in two lectures by Rev. W. D. Westervelt, for many years a resident missionary there. The slides are from original negatives, and present all phases of the life, manners, religion, architecture and material growth of the natives.

You will find these lectures a valuable addition to your list.



PALACE OF LIGHT—LUCKNOW, INDIA.

Illustration from
LECTURE ON INDIA.

See List on Page 408.

India has ever been a land of mystery and romance. A tour of this country presents scenes not to be duplicated elsewhere in the world.

Its marvelous temples, unsurpassed in beauty and richness, the wonderful carvings from ivory and other material; the mystic rites of its ancient religions, and many other features offer a tempting field for the traveler.

OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

GRAND CANYON—Continued.

- | | |
|---|--|
| 1131 Bright Angel Hotel from West, Distant View | 1167 Grand Canyon from Rim |
| 1132 Bright Angel Hotel from West, Close View | 1168 Sandstone Cliff, Grand Canyon |
| 1133 View of Angel Plateau from Hotel | 1169 The River, Grand Canyon |
| 1134 View of River from Angel Plateau | 1170 Pack Mules at the Copper Mines |
| 1135 View from Trail, Angel Plateau | 1171 Removing Load from Pack Mules |
| 1136 On Bright Angel Trail | 1172 Poor Little Bridget, Born at the Copper Mines |
| 1137 Grand Canyon from Bright Angel | 1173 Entrance to the Great Copper Mines |
| 1138 Grand Canyon from Bright Angel | 1174 Entrance of the Great Cave |
| 1139 Grand Canyon from Signal Point | 1175 Inner Gorge from the Copper Mine |
| 1140 Grand Canyon from: Rowe's Point, looking North | 1176 Poor Bridget and her Friend |
| 1141 Grand Canyon, from Rowe's Point, looking South | 1177 Looking into the Vast, from Moran Point |
| 1142 Cocino Forest along the Rim of the Grand Canyon, toward Grand View | 1178 Thomas Moran, the famous Painter of the Grand Canyon |
| 1143 Hotel at Grand View | 1179 The Indian or Aztec Fort |
| 1144 View from Grand View Hotel | 1180 One of the Guides of the Grand Canyon |
| 1145 Ayers' Peak from Grand View Hotel | 1181 Indian Fort and Point Bissell |
| 1146 Ayers' Peak from Grand View Hotel | 1182 Indian Fort and Point Bissell |
| 1147 Battleship Iowa from Bright Angel Trail | 1183 The Famous Capt. House, with Tourists, on the Indian Fort |
| 1148 View from Grand View Hotel | 1184 The Indian Fort |
| 1148½ Getting Ready for the Trail | 1185 Looking Down Canyon from Bissell's Point |
| 1149 The Head of Grand View Trail | 1186 Bissell's Point from Moran Point |
| 1150 The Log Cabin Hotel at Grand View | 1187 Hualpai Canyon—Burros on Trail |
| 1151 Grand View Point, Head of Grand View Trail | 1188 Blue Canyon |
| 1152 The Grand Canyon from Grand View Point | 1189 Blue Canyon, Peculiar Rock Shapes |
| 1153 On the Grand View Trail | 1190 Looking across Grand Canyon |
| 1154 Going Down the Grand View Trail | 1191 Grand Canyon from Scenic Divide |
| 1155 Going Down the Grand View Trail | 1192 Round Tower and River from Moran Point |
| 1156 A Picturesque Bit along the Grand View Trail | 1193 Grand Canyon, East from Scenic Divide |
| 1157 A View from Grand View Trail | 1194 O'Neil Point from River |
| 1158 Canyon Architecture from Grand View Trail | 1195 Shinumo Creek |
| 1159 Going Down Grand View Trail | 1196 Shinumo Creek from Camp |
| 1160 A Scary Place along the Grand View Trail | 1197 Shinumo Creek |
| 1161 Still Going Down the Grand View Trail | 1198 In the Granite on the Old Trail |
| 1162 A Bit of Grandeur on the Grand View Trail | 1199 Peculiar Erosion in Cataract Canyon |
| 1163 View from the Grand View Trail | 1200 Cataract Canyon, Where the Squaws Were Massacred |
| 1164 Scenic Beauty of the Grand View Trail | 1201 Cataract Canyon Above the Agency |
| 1165 Grand Canyon from O'Neil Point | 1202 Powell's Point |
| 1166 Pompey's Pillar, Grand Canyon | 1203 Grand Canyon Trail |
| | 1204 Grand Canyon from Sentinel Point |
| | 1205 Chalk Canyon |
| | 1206 Cataract Canyon, Hualpai Trail |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.

GRAND CANYON—Continued.

- | | |
|--|---|
| 1207 Balanced Rock on Mystic Springs Plateau | 1225 Cliff Palace |
| 1208 Ruins of Paradise, Grand Canyon | 1226 The Needles End of Grand Canyon |
| 1209 Grand Canyon, Looking Up River from Bass Camp | 1227 Indian Hieroglyphics |
| 1210 Grand Canyon Looking Down River from Bass Camp | 1228 Sutton Point and Masonic Temple |
| 1211 River from Plateau, Looking East | 1229 Newberry Terrace and Vishnu Temple |
| 1212 River Looking South-east, Grand Canyon | 1230 Powell Pyramid, Grand Canyon |
| 1213 River Looking West | 1231 Overhanging Capitals, Grand Canyon |
| 1214 River Looking East | 1232 Relics of Cliff Dwellers, Grand Canyon |
| 1215 River Looking West from Plateau | 1233 San Francisco Mountain Scenery from Painting by Thomas Moran |
| 1216 River Looking West | 1234 Head of Topocobya Trail |
| 1217 Grand Canyon from River Looking West | 1235 Navajo Falls, Havas Canyon |
| 1218 Rapids in the River | 1236 Mount Observatory and Sutton Point |
| 1219 When the Water is High, Grand Canyon | 1237 Wig-i-i-wa and the Havasu |
| 1220 Bridal Veil Falls from the Trail, Cataract Canyon | 1238 The River from Dick Pillar on the Grand Scenic Divide |
| 1221 Front View of Bridal Veil Falls | 1239 Head of Old Vance Trail |
| 1222 Topocobya Trail, Grand Canyon | 1240 Bridal Veil Falls, Havasu Canyon |
| 1223 Bass's Winter Camp on the Shinumo | 1241 Colorado River at Foot of Mystic Spring Trail |
| 1224 John D. Lee and Two Favorite Wives, Lived in the Grand Canyon | 1242 Colorado River at Foot of Old Trail |

SCENES ALONG THE SANTA FE R. R.

- | | |
|--|---|
| 1243 Canyon, Diablo Bridge | 1247 Indian Adobe Houses |
| 1244 Flagstaff from Train | 1248 Albuquerque Hotel |
| 1245 View Looking Over Canyon, Diablo from Train | 1249 Las Vegas Castenado Hotel |
| 1246 S. F. Train at Laguna | 1250 Hotel Montezuma, Las Vegas Hot Springs |

COLORADO.

- | | |
|---|--|
| 1251 Pueblo, Colorado, Bridge Bed of River | 1262 Glen Isle, Platte Canyon |
| 1252 Pueblo, Colorado, R. R. Track and Bridge | 1263 Buildings at Glen Isle, Platte Canyon |
| 1253 Entrance to Cave of Winds, William's Canyon | 1264 Rocky Point, Clear Creek Canyon |
| 1254 Canyon near Manitou, Colorado | 1265 Clear Creek Canyon |
| 1255 Stalactites and Stalagmites in the Cave of the Winds | 1266 Inspiration Point, Clear Creek Canyon |
| 1256 Grand Organ in Cave of the Winds | 1267 Bridal Veil Falls, Cheyenne Canyon |
| 1257 The Narrows, William's Canyon | 1268 Seven Falls, Cheyenne Canyon |
| 1258 Temple of Isis, William's Canyon | 1269 Garden of the Gods, The Parliament |
| 1259 Temple of Juno, William's Canyon | 1270 Garden of the Gods, Seal and Bear Rocks |
| 1260 Looking Up Platte Canyon | 1271 Garden of the Gods, Let's Wife |
| 1261 Bridge Above Deansberry, Platte Canyon | 1272 Garden of the Gods, Siamese Twins |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

YOSEMITE NATIONAL PARK

125 Slides with Reading

The reading is arranged in parts, each part illustrated with fifteen slides. The reading for each part is so written that it can be used alone, taking fifteen or twenty minutes to read; or it can be used with any or all of the other parts, so that an entertainment of any desired length up to two hours can be given from this set.

The coloring of slides adds greatly to their beauty and attractiveness on the screen. It is therefore desirable, when purchasing, to have as many colored as possible.

Price: Plain, 40c; Colored, 80c.

PART I. RAYMOND TO WAWONA

- | | |
|---------------------------------------|--|
| 1 Stage from Raymond to Wawona | 8 Front of Hotel |
| 2 Stage leaving Ahwahnee for Wawona | 9 Hill's Studio Wawona |
| 3 Ten Mule Freight Team | 10 Reflections on Lake Stella |
| 4 Water Shoot for Transporting Lumber | 11 River View on the Way to Chilnualna Falls |
| 5 Wawona | 12 Pool below the Falls |
| 6 The Camp Wawona | 13 On the River below the Falls |
| 7 Hotel and Flowers | 14 Lower Chilnualna Falls |
| | 15 Upper Falls |

PART II. MARIPOSA GROVE BIG TREES

- | | |
|---|--------------------------------|
| 16 Big Trees and Cabin | 22 Big Tree and Masonic Temple |
| 17 Stonewall Jackson | 23 University of Pennsylvania |
| 18 Group of Trees Gen. Lee, South Carolina, Jackson and Georgia | 24 Tramping in Mariposa Grove |
| 19 Section of Tree Whose Stump is used for Dance Floor | 25 Chicago |
| 20 A Group of Big Trees | 26 The Three Graces |
| 21 St. Louis | 27 Near the Cabin Mariposa |
| | 28 Big Trees Ohio and Grant |
| | 29 The Cabin |
| | 30 General Grant |

PART III. MARIPOSA GROVE BIG TREES

- | | |
|---------------------------------------|----------------------------------|
| 31 The Telescope | 39 Cavalry on Fallen Monarch |
| 32 Vermont and Wawona | 40 The Three Brothers |
| 33 Wawona with Pittsburg and New York | 41 The Tunnel Tree, California |
| 34 Wawona The Tunnel Tree | 42 Smith's Cabin Tree |
| 35 The Columbia | 43 The Grizzly Giant Base |
| 36 General Sherman | 44 Grizzly Showing Immense Limbs |
| 37 The Faithful Couple | 45 Grizzly Giant Full view |
| 38 A Stable in a Tree | |

PART IV. YOSEMITE VALLEY

- | | |
|---|---|
| 46 Inspiration Point | 53 Bridal Veil Falls |
| 47 Fire Place Arch near Inspiration Point | 54 Bridal Veil Falls from Rocks Below |
| 48 View of Valley from Artist Point | 55 Falls from across the Merced |
| 49 El Capitan | 56 The Fissures Pohono Trail |
| 50 El Capitan from Across The Merced | 57 Bridal Veil Falls and The Three Graces |
| 51 El Capitan with Meadow in Foreground | 58 Yosemite Falls |
| 52 Pohono Bridge | 59 Yosemite Falls |
| | 60 Upper Yosemite Falls |

YOSEMITE NATIONAL PARK—(Continued.)

PART V. YOSEMITE VALLEY

- | | |
|------------------------------------|------------------------------|
| 61 Yosemite Above the Falls | 68 Mirror Lake |
| 62 Cathedral Rocks | 69 Mirror Lake, the Roadway |
| 63 Cathedral Spires | 70 The Cascades Distant View |
| 64 Sentinel Hotel and Welcome Arch | 71 Near Cascades |
| 65 Rear of Hotel on River | 72 Near Cascades |
| 66 View of Hotel and Street | 73 Cascades Near View |
| 67 Tree Room at Hotel | 74 Nevada Trail |
| | 75 Cascades Happy Islands |

PART VI. YOSEMITE VALLEY

- | | |
|--|--|
| 76 Cascades Happy Islands | 83 Nevada Falls |
| 77 Vernal Falls | 84 Nevada Falls Blown By The Wind |
| 78 Vernal Falls | 85 Nevada Falls and Liberty Cap |
| 78 Vernal Falls | 86 Merced Above Nevada Falls |
| 80 Bridge Between Vernal and Nevada Falls with River in Foreground | 87 Bridge Above Nevada Falls |
| 81 Nevada Falls | 88 View From Bridge over Top of Nevada Falls |
| 82 Nevada Falls | 89 Glacier Point Hotel |
| | 90 Half Dome From Glacier Point |

PART VII. YOSEMITE VALLEY

- | | |
|---|--|
| 91 Glacier Point Overhanging Rock | 98 Telephoto of North Dome |
| 92 Overhanging Rock, Near View | 99 Forest Fire Around Mt. Star King |
| 93 Vernal and Nevada Falls, from Glacier Point | 100 In The High Sierras |
| 94 South Dome and Liberty Cap From Glacier Point | 101 The Three Brothers |
| 95 Liberty Cap and Clouds Rest | 102 Half Dome From Bridge |
| 96 Telephoto of North Dome and Washington Column From Glacier Point | 103 Half Dome From Floor of Valley |
| 97 Telephoto of Dog's Head on Half Dome | 104 Half Dome Near View |
| | 105 Half Dome, High Mountains, Vernal and Nevada Falls |

PART VIII. YOSEMITE VALLEY

- | | |
|---|--|
| 106 North Dome From Bridge | 116 General View of Valley Near Camp Curry |
| 107 North and South Domes Winter | 117 General View |
| 108 Half Dome Winter | 118 Along the Merced |
| 109 Washington Column, Royal Arches, and North Dome | 119 Along the Merced |
| 110 Washington Column and Bridge | 120 Agassiz Column |
| 111 Yosemite Chapel | 121 Along the Merced |
| 112 Chapel in Winter | 122 Indian Woman and Child |
| 113 Indian Caches | 123 A Parting View of Bridal Veil Falls |
| 114 Sentinel Rock From Hotel | 124 Moonlight on the Merced |
| 115 Sentinel Rock From River | 125 Moonlight on the Merced |

Price, 40c each plain; 80c each colored.

Taken on the lines of the Southern Pacific Company.

SEA BREEZES FROM CALIFORNIA

75 Slides, with Lecture

Plain, 40c; Colored, 80c.

- | | |
|--|---|
| 1 The Restless Ocean | 37 The Miniature Train |
| 2 Entrance to Golden Gate Park | 38 North Beach and Bath House |
| 3 Steamer in San Francisco Bay | 39 Bathers in Front of Bath House |
| 4 Ferry Boat, San Francisco | 40 Children at Play in the Sand |
| 5 View of Golden Gate from Cliff House | 41 Bathing in the Surf |
| 6 Cliff House | 42 The Camels |
| 7 Cliff House from the Beach | 43 Bath House, Ocean Park |
| 8 Cliff Road and Beach | 44 San Pedro from Harbor Entrance |
| 9 Seal Rocks | 45 The Government Light |
| 10 Seals on Rocks, Telephoto 6th Power | 46 The Northland at the Wharf |
| 11 Ocean Boulevard from Sutro Heights | 47 View of the Harbor from the Park |
| 12 The Casino and Beach, Santa Cruz | 48 The Government Pier |
| 13 Arch Rock | 49 In the Surf at Long Beach |
| 14 Natural Bridge | 50 Mr. Overton, Age 106, and His Pop Corn Wagon |
| 15 Pacific Ocean at Santa Cruz | 51 Bath House, Long Beach |
| 16 The Beach at Pacific Grove | 52 Pier, Port Los Angeles |
| 17 Lovers' Point, Pacific Grove | 53 Summer Time at La Jolla |
| 18 Hotel el Carmelo | 54 Point Loma, Lighthouse from Hill |
| 19 M. E. Church, of Chautauqua Fame | 55 Lighthouse, Near View |
| 20 Marine Laboratory, Leland Stanford University | 56 Hotel Del Coronado, North West |
| 21 Seal Rocks, 17 Mile Drive | 57 Hotel and Beach |
| 22 Rocks and Breakers, Point Lobos | 58 Tent Houses |
| 23 The Old Man of the Sea, Point Lobos | 59 Bathers at Coronado Beach |
| 24 Rocks on the Rugged Shore, Carmel | 60 Approaching Catalina Island, at the Wharf |
| 25 Across the Rocks to Cypress Point | 61 Approaching Catalina Island (from Mainland) |
| 26 Oil Wells in the Sea near Santa Barbara | 62 Avalon from the Hill |
| 27 Southern Pacific Depot, Santa Barbara | 63 Avalon and Bay |
| 28 Hotel Potter | 64 Bathers near Sugar Loaf Rocks |
| 29 View from Baths to Rock Point | 65 Glass Bottom Boat |
| 30 The Old Mission, Santa Barbara | 66 The Banning House |
| 31 Long Pier, Santa Monica | 67 Beach in Front of Banning's Home |
| 32 Arcadia Hotel | 68 Sugar Loaf Rocks and Wireless Station |
| 33 Beach, Santa Monica | 69 Jacob's Ladder |
| 34 Santa Monica, Beach and Ocean | 70 Seals Sporting in the Water |
| 35 Hotel Redondo | 71 Close View of Seals |
| 36 Sea Gulls and Wharf | 72 Pebbly Beach |
| | 73 Avalon From Boat as It Left for the Mainland |
| | 74 The Incoming Tide |
| | 75 Sunset on the Pacific |

Taken on the lines of the Southern Pacific Company.

HISTORICAL AND ROMANTIC MISSIONS OF CALIFORNIA

65 Slides with Reading. Price: 40c Plain; 50c Colored.

- | | |
|--|--|
| 1 Map of Missions | 35 Side View |
| 2 Portrait of Junipero Serra | 36 Interior |
| 3 Ruins at San Diego Mission | 37 General View of Santa Barbara Mission |
| 4 San Diego from Olive Orchard | 38 Near View and Fountain |
| 5 Old Mission with Palms | 39 Old Pool |
| 6 Mission and the School | 40 Front View of Facade and Corridors |
| 7 Palm Trees | 41 Facade and Tower |
| 8 Side View of Mission | 42 Near View of Arches of Corridor |
| 9 Bells Back of Chapel | 43 Interior of Corridor |
| 10 Monterey Mission | 44 Corridor From Opposite Direction |
| 11 San Carlos Mission From the Road | 45 Gardens from Tower |
| 12 Side View | 46 Another View of Gardens |
| 13 Rear View | 47 Santa Cruz |
| 14 Entrance | 48 San Miguel |
| 15 Interior | 49 San Fernando Mission |
| 16 Old Stairway, San Gabriel | 50 Near View |
| 17 Side View and Padre's House | 51 Ruins of Mission |
| 18 The Mission Bells | 52 The Monastery |
| 19 Cemetery | 53 The Corridors |
| 20 Old Mission Bell at Baldwin's Ranch | 54 Exterior of Mission Ruins |
| 21 Mission San Luis Obispo | 55 An Old Adobe House in Ruins |
| 22 Interior | 56 General View of San Luis Rey Mission |
| 23 Southwest End of Mission | 57 Facade of Mission |
| 24 Dolores Mission, San Francisco | 58 Mortuary Chapel San Luis Rey |
| 25 San Juan Capistrano From the Road | 59 Arches of Mission |
| 26 San Juan Facing the Colonnade | 60 Three Bells at San Luis Rey, All Over 100 Years Old |
| 27 On Top of the Colonnades | 61 Los Angeles Mission |
| 28 Campanile San Juan | 62 Santa Isabel |
| 29 Corridor San Juan | 63 Bell Tower at San Pala |
| 30 Rear View of Campanile with Bells | 64 Monument to Father Serra at Monterey |
| 31 Bells at Capistrano | 65 Great Palms at Ventura |
| 32 Santa Clara Old Mission | |
| 33 Santa Clara, New Building | |
| 34 Front of Mission, San Buena Ventura | |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

WESTERN AMERICAN SCENERY—Continued

STATE OF WASHINGTON

- | | |
|--|---|
| 1 Irrigated Lands on Snake River, near Clarkston | 18 Hauling Wheat to Town |
| 2 A Foot of Strawberries, Colfax | 19 Warehouse, Rosalia |
| 3 Panorama of Elbeston | 20 Ranch Scene, Rosalia |
| 4 Bank at Garfield | 21 Range Horses, Rosalia |
| 5 Panorama of Oakesdale | 22 Seeding on Ranch, Rosalia |
| 6 Main Street, Oakesdale | 23 Hunters' Camp—Meal Time |
| 7 High School, Oakesdale | 24 Rock Creek Falls, Rosalia |
| 8 E. H. Hanford Residence, Oakesdale | 25 Duck Hunting |
| 9 Street in Oakesdale | 26 Deer Hunters' Camp |
| 10 Steptoe Butte | 27 Four-Year-Old Hardy Chestnut Tree |
| 11 Palouse—Bird's Eye View | 28 Thirteen-Year-Old Shellbark Hickory |
| 12 Main Street, Palouse | 29 Lumber Co.'s Plant—Potlatch, Idaho |
| 13 Flouring Mill, Palouse | 30 Same, Different View |
| 14 Pottery, Palouse | 31 Unatilla Indian Camp—Pendleton, Oregon |
| 15 Farmers in Town, Palouse | 32 Roosevelt Drive, Riverside, Cal. |
| 16 Threshing Scene, near Palouse | |
| 17 Street Scene, Rosalia | |

PETRIFIED FOREST OF ARIZONA.

From Original Negatives. Price 40c. each plain; 80c. colored.

- | | |
|---|---|
| 1 Near Foot of Grand Trail, Grand Canyon | 23 Sections of Petrified Tree |
| 2 On Grand View Trail | 24 Cliff Dwellers' Homes—Walnut Canyon |
| 3 In Grand Canyon—Granite Gorge | 25 Row of Cliff Dwellers' Houses |
| 4 Same, Showing River Below | 26 Under the Cliff of the Cliff Dwellers. |
| 5 Wild Burros in Grand Canyon | 27 A Cliff Dweller's House |
| 6 On the Plateau, Grand Canyon | 28 Where the Cliff Dwellers Lived |
| 7 Grand View Hotel | 29 Same, Another View |
| 8 Same, Different View | 30 Wrecks of Cliff Dwellers' Houses |
| 9 In Petrified Forest—First Stop | 31 Cliff Dweller Hut |
| 10 Erosions, Petrified Forest | 32 Aztec Hieroglyphics, near Adamana |
| 11 Same, Different View | 33 Cottage of John Muir, the Great Geologist |
| 12 "Cannon Log" | 34 John Muir Examining Section of Petrified Wood |
| 13 Same, Different View | 35 John Muir Instructing a Tourist |
| 14 "Balanced Log" | 36 John Muir and Daughter Starting on an Exploring Expedition |
| 15 In Petrified Forest | 37 Petrified Forest, near Adamana |
| 16 Same, Second View | 38 Log Under Deep Ledge of Solid Rock |
| 17 Same, Third View | 39 Natural Bridge—A Petrified Log |
| 18 Fragments of Logs | |
| 19 Cliff Exposing Logs | |
| 20 Log Projecting from Under Fifty Feet of Solid Rock | |
| 21 "Wrecks of Time" | |
| 22 Washings of Deposits | |

See Index to Slides at End of Catalogue.

ROCKY AND SELKIRK MOUNTAIN SCENERY AND NATIONAL PARKS OF CANADA.

Taken Along the Canadian Pacific Railway.

VICTORIA.

- | | |
|----------------------------------|------------------------------|
| 1 Government Buildings, Victoria | 3 Beacon Hill Park, Victoria |
| 2 Parliament Buildings, Victoria | |

VANCOUVER.

- | | |
|---|--|
| 4 C. P. R. Depot, Front View from Street | 21 Stanley Park, Douglas Fir |
| 5 C. P. R. Depot, from the Wharf, Reflection in Water | 22 Stanley Park, Big Cedar and Douglas Firs |
| 6 C. P. R. Depot, from the Wharf, Reflection in Water, Distant View | 23 Ten Horse Team Hauling Big Trees |
| 7 View Across the Channel | 24 English Bay |
| 8 Residence near British Bay | 25 Surf at English Bay |
| 9 Campbell Street Dunsinmuir Street, Bank of Montreal at the Right | 26 The Terminus of the Canadian Pacific R. R. |
| 10 Court House | 27 The Fishing Fleet at Anchor |
| 11 Lumber Company's Plant | 28 The Fishing Fleet Just Starting Out |
| 12 Houseboats on the Bay | 29 The Fishing Fleet Just Starting Out |
| 13 Saw Mill | 30 Salmon Cannery of Stevenson |
| 14 Saw Mill and Logs | 31 Cold Stream Ranch near Nelson |
| 15 The Narrows | 32 View of Nelson |
| 16 The Conemaugh at the Wharf | 33 View of Ainsworth |
| 17 Stanley Park, the Flower Gardens and Cottage | 34 Red Mountain Rossland, showing Le Roy, War Eagle, Center Star, Nickel Plate, Monte Cristo, Josie, Iron Mask and other Mines |
| 18 Roadway and the Narrows, Stanley Park | 35 C. P. R. Tunnel Along the Fraser Canyon |
| 19 Pathway in the Forest of Fir Trees, Stanley Park | 36 Hell's Gate, Frazer Canyon, Looking Down River |
| 20 Pathway in the Forest of Fir Trees, Stanley Park | 37 Cable Tram Across Frazer Canyon |

AGASSIZ.

- | | |
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| 38 Agassiz, The Government Farm, A Grain Field | 44 Kamloops, View of City and S. Thompson River |
| 39 A Hop Ranch | 45 Revelstoke, View of the City |
| 40 Agassiz, A Ranch Scene | 46 View Tourists, Train and Mountains to West of Revelstoke |
| 41 Agassiz, Ranch Buildings, Grain Fields and Method of Covering Shocks of Grain | 47 View South from the Top of Train, Revelstoke |
| 42 Agassiz, Cornfield | 48 Hotel at Revelstoke |
| 43 Spuzzum, Suspension Bridge Across Frazer Canyon | 49 Ross Peak |
| | 50 View Down the Illecillewaet River |
| | 51 View of the Illecillewaet River |

GLACIER HOUSE.

- | | |
|--|---|
| 52 The Loop, Showing Four Tracks Just Before Arriving at Glacier House | 56 View of Glacier from Hotel Grounds |
| 53 The Glacier from the Hotel | 57 Sir Donald and the Great Glacier |
| 54 On the Great Glacier | 58 Hotel at Glacier |
| 55 On the Great Glacier, A Crevice | 59 C. P. R. Passenger Train, Glacier in Back Ground |
| | 60 Hotel and Mountains |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

ROCKY AND SELKIRK MOUNTAIN SCENERY AND NATIONAL PARKS OF CANADA—Cont

GLACIER HOUSE—Continued

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|--|--|
| 61 View of Glacier from Hotel Grounds | 77 Panoramic View of Observatory and Hotel Buildings |
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| 63 Hotel at Glacier | 79 Glacial Stream, Forest and Great Glacier |
| 64 C. P. R. Passenger Train, Glacier in Background | 80 The Face of the Great Glacier |
| 65 Hotel and Mountains | 81 The Face of the Great Glacier |
| 66 Train, Glacier in Background | 82 Near Glacier House |
| 67 A View of the Glacier from the Train | 83 The Great Glacier |
| 68 A View of the Glacier from the Train | 84 Mountain View, near Glacier House |
| 69 A View of the Glacier from the Train | 85 Cave in the Great Glacier |
| 70 The Illecillewaet River | 86 On the Way to the Asulkan Glacier |
| 71 In Albert Canyon, The Illecillewaet River | 87 High Up on the Asulkan Trail |
| 72 Mt. Sir Donald in the Distance | 88 The Asulkan Valley from Avalanch Crest |
| 73 Mt. Sir Donald from Glacial Stream | 89 Kicking Horse River, near Field |
| 74 Mt. Sir Donald as Seen near Glacier | 90 Mt. Stephen Showing Silver Mine |
| 75 Panoramic View of C. P. R. Tracks and the Glacier House | 91 Mt. Stephen, Field and the Kicking Horse River |
| 76 Glacier House from Avalanch Crest | 92 Columbia River near Beaverworth |
| | 93 Columbia River near Beaverworth |

LAGGAN—Station on C. P. R. for Lakes in the Clouds.

- | | |
|--|---|
| 94 Mt. Temple (Top Capped with Clouds) from Station | 113 Lake Louise from Trail to Saddle Back |
| 95 Mt. Temple, from Hill near C. P. R. Station, Laggan | 114 Lake Louise and Victoria Mountain |
| 96 Mt. Temple, from Hill near Station | 115 Lake Louise with Great Glacier Mirrored in its Surface |
| 97 Mountain Road to Lake Louise | 116 Lake Louise with Great Glacier Mirrored in its Surface |
| 98 Glacial Stream and Mountain Road, Lakes in the Clouds | 117 Lake Louise, Mt. La Froy and Fairview |
| 99 Glacial Stream from Lake Louise | 118 Lake Louise on the way to the Glacier on Mt. Victoria |
| 100 Glacial Stream and Glacier | 119 Mt. Victoria and the Glacier |
| 101 On the way to Lake Louise—A Mountain Stream | 120 Victoria taken from Glacier Below |
| 102 Lake Louise, Glacier, Mt. Victoria and Reflections | 121 Bow River, Station, and Mountains around Lake Louise, from Hill near Station |
| 103 Lake Louise and the Glacier—Mt. Victoria | 122 Lake Louise from Chalet (1) showing Lake, Glacier and Mt. Victoria |
| 104 Lake Louise and Mt. White | 123 Lake Louise from Chalet (2) showing Lake and Saddle Back |
| 105 Lake Louise from the Chalet | 124 Lake Louise from Chalet (3) showing Lake and Mt. White |
| 106 Lake Louise from the Chalet | 125 The Chalet from Pier on Lake Louise |
| 107 A Bit of Lake Louise | 126 A View of Upper Bow Valley and Mt. Daily, from near Lake Agnes (from which water flows into three oceans) |
| 108 Lake Louise and Goat Mountain | |
| 109 Panoramic View of Lake Louise—Mt. Victoria | |
| 110 La Froy, Fairview, Mt. White and the Hotel | |
| 111 Panoramic View of Lake Louise | |
| 112 Lake Louise from Veranda of Chalet | |

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ROCKY and SELKIRK MOUNTAIN SCENERY and NATIONAL PARKS OF CANADA—Cont

LAGGAN—Continued

- 127 The Badger at Home (near Lake Agnes, altitude 6801 feet)
- 128 Mirror Lake
- 129 Mirror Lake and Lake Louise, from near Lake Agnes
- 130 Mt. Le Froy and Mt. Fairview from Trail between Mirror Lake and Lake Agnes
- 131 A Bit of Lake Agnes
- 132 Water Falls and Shelter at Lake Agnes
- 133 Water Falls and Shelter at Lake Agnes
- 134 Lake Agnes, Mountains and Glacier
- 135 Lake Agnes, different view
- 136 Lake Agnes, different view
- 137 Castle Crags and Lake Agnes
- 138 Panoramic View of Lake Agnes
- 139 Panoramic View of Lake Agnes, different view
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- 141 Paradise Valley from Pinnacle on the Saddleback
- 142 Paradise Valley from Saddleback, another view
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- 145 Valley of the Ten Peaks, from Trail
- 146 A few of the Ten Peaks, from Trail
- 147 Valley of the Ten Peaks and Moraine Lake
- 148 The Ten Peaks from the Trail
- 149 Valley of Ten Peaks from Rocks at foot of Moraine Lake
- 150 Valley of Ten Peaks, Moraine Lake in foreground
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- 152 Panorama of Moraine Lake and the Ten Peaks
- 153 Panorama of Moraine Lake and the Ten Peaks
- 154 Reflections of the Ten Peaks in Moraine Lake, Panoramic View
- 155 The Desolation of Consolation Valley, Panoramic View
- 156 Consolation Valley, Mt. Temple in the Distance
- 157 Consolation Lake, Mt. Temple in the Distance
- 158 Consolation Valley, Lake, and part of Mt. Temple
- 159 Consolation Valley and Lake, three miles beyond the Ten Peaks
- 160 Mt. Stephen from Trail to Burgess Pass
- 161 Looking Down from Burgess Pass to Field 3000 feet below
- 162 Summit of Mt. Stephens and Cathedral Rocks, from the Trail to Burgess Pass
- 163 Panorama of the Top of Burgess Pass. Down 3000 feet to the right is Emerald Lake; to the left is the Town of Field; in front is Burgess Peak
- 164 Panorama of the Mountains from Burgess Pass, showing Mt. Stephens and the Cathedral Peaks
- 165 Emerald Lake as seen from Burgess Pass, 3000 feet above the Lake
- 166 Natural Bridge near Field, Mt. Stephens in the Distance
- 167 A Bit of Emerald Lake from Log Cabin
- 168 Panorama of Emerald Lake, Emerald Mountain and Overhanging Glacier
- 169 Panorama of Emerald Lake from Front of Chalet
- 170 Panorama of Emerald Lake and Mountains from Burgess Pass
- 171 Panorama of Emerald Lake from Chalet, Wapta Mountain in center
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- 173 Panorama of Emerald Lake, Emerald Mountain and Mt. Wapta
- 174 A Bit of Emerald Lake, with Mt. Burgess in the background
- 175 A Corner of Emerald Lake
- 176 Emerald Lake as seen from Chalet, Mt. Wapta in the distance
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- 178 Reflection of Mt. Wapta in Emerald Lake
- 179 Chalet at Emerald Lake
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ROCKY and SELKIRK MOUNTAIN SCENERY and NATIONAL PARKS OF CANADA—Cont

LAGGAN—Continued

- 181 Yoho Lake, Mt. Wapta in Distance
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- 185 Takakkaw Falls (water has a sheer drop of 1200 feet)
- 186 Takakkaw Falls from Floor of Yoho Valley
- 187 Takakkaw Falls, from River, Yoho Valley
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- 189 Takakkaw Falls, from Yoho Valley
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- 191 Grand Canyon of Yoho Valley
- 192 A Scene from the Floor of Yoho Valley
- 193 A Scene from the Floor of Yoho Valley
- 194 Panorama of the Yoho Valley
- 195 Panorama in the Forest, Yoho Valley
- 196 A Moraine and Glacial Stream
- 197 In Yoho Valley, River and Mount Wapta
- 198 Laughing Falls, Yoho Valley
- 199 Grand Canyon, Yoho Valley
- 200 Laughing Falls. One of the Guard
- 201 A Side View of Laughing Falls. Yoho Valley
- 202 Looking Down the River from Laughing Falls
- 203 A Side View of Laughing Falls, Yoho Valley
- 204 A Peculiar View of Laughing Falls, Yoho Valley
- 205 A Splendid View of Laughing Falls, Yoho Valley
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- 208 Another View of Kicking Horse River
- 209 Kicking Horse Pass, C. P. R. track and Bridge
- 210 Kicking Horse Pass, C. P. R. track and Safety Switch
- 211 Kicking Horse Pass, A View Along the Track
- 212 Mount Stephen, Stephen House and Kicking Horse River
- 213 C. P. R. Train Crossing the Bridge over Kicking Horse River, in Kicking Horse Pass
- 214 C. P. R. Train in Kicking Horse Pass
- 215 A Magnificent View from Kicking Horse Pass
- 216 C. P. R. Train Climbing Kicking Horse Pass
- 217 Cathedral Spires, Kicking Horse River in Foreground, from Monarch Cabin
- 218 The Famous View of Mt. Stephen from Monarch Cabin, three Miles from Field
- 219 The Kicking Horse River, Mt. Stephen on the Right. Cathedral Peaks on the Left
- 220 Along the Kicking Horse Pass
- 221 Panorama Along the Kicking Horse Pass
- 222 Panorama Along the Kicking Horse Pass
- 223 Street in Banff and Cascade Mountain
- 224 Main Street, Banff and Cascade Mountain
- 225 Main Street in Banff and Sulphur Mountain
- 226 Presbyterian Church, Banff
- 227 Mount Rundell and Drive. Banff
- 228 The C. P. R. Hotel, Mount Rundell in Background
- 229 The Bow Valley, from C. P. R. Hotel, Banff
- 230 The Junction of the Bow and Spray Rivers and Mt. Rundell
- 231 Down the Bow River, near the Falls
- 232 Up the Bow River, near the Falls
- 233 The Bow Falls
- 234 Reflections in Bow River
- 235 Looking Up the Spray River from the Bow River
- 236 The Bow Falls
- 237 Reflections near the Bow Falls
- 238 View of Bow Valley from Sulphur Mountain
- 239 Observatory on Summit of Sulphur Mountain
- 240 Bow and Spray Valleys from Trail on Sulphur Mountain
- 241 View from Summit of Sulphur Mt.
- 242 The Bow Valley

BANFF.

See Index to Slides at End of Catalogue.

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ROCKY and SELKIRK MOUNTAIN SCENERY and NATIONAL PARKS OF CANADA—Cont.

BANFF—Continued.

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| 244 Mt. Rundell from Boat House, Banff | 249 Scenes Along the Bow River Panorama view |
| 245 Bow Falls | 250 Panorama View Along the Bow River at Banff |
| 246 The Swimming Basin at Banff, Panoramic View | 251 Panorama View in the Forest at Banff |
| 247 The Bow River and Boat House, Panorama from Bridge | |

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| 252 Typical Log Cabin and "White Man's Pass" | 261 The Three Sisters, from C. P. R. Track near Canmore |
| 253 The Hoodoos, the Town and White Man's Pass | 262 C. P. R. Section Men at Work in the Gap |
| 254 The Hoodoos, Valley of Bow River in the Background | 263 The Gap |
| 255 Old Cemetery, Hoodoos in Background | 264 Wind Mountain from the Gap |
| 256 The Hoodoos, Mountains and Valley in the Distance | 265 Bow River and Mountains at the Gap |
| 257 The Bow Valley at Canmore | 266 Tilted Strata of Rock Along the Bow River, at the Gap |
| 258 The Coal Mines at Canmore | 267 Tilted Strata of Rock Along the Bow River, at the Gap |
| 259 View of Canmore from near Coal Mines | 268 Tilted Strata of Rock Along the Bow River, at the Gap |
| 260 The Three Sisters, from near Canmore | |

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| 269 First Baptist Church, Calgary | 271 Indian Tents near Calgary |
| 270 Street Scene | |

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| 272 View of City from Other Side of Bow River | 275 View of City from Hill near Town |
| 273 View of Bow River Bridge and City | 276 View of Main Business Street |
| 274 View of City from Hill near Town | 277 Presbyterian Church |
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| 279 Canadian Land and Ranch Company, Buildings | 281 Canadian Land and Ranch Company, the Sheep |
| 280 Canadian Land and Ranch Company, the Sheep | 282 Swift Current River. |
| | 283 A Bunch of Lame Sheep |

ADDITIONAL CANADIAN SCENERY

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| 284 Three Sisters—Canmore, Alberta | 287 Falls of Bow River and Gap of Vetus |
| 285 Valley of Ten Peaks and Moraine Lake—Laggan, Alberta | 288 Mt. Steven—Field, B. C. |
| 286 Mt. Field—Field, B. C. | 289 Goat River Canyon—Elko, B. C. |

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ROCKY and SELKIRK MOUNTAIN SCENERY and NATIONAL PARKS OF CANADA—Cont.

ADDITIONAL CANADIAN SCENERY.

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|---|--|
| 290 Albert Canyon, B. C. | 298 Entrance to Pictou Harbor, N. S. |
| 291 North Shore of Lake Superior—Breaking Waves | 299 Rock Perce, N. S. |
| 292 North Shore of Lake Superior—Skirting the Bluff | 300 Bick the Beautiful, N. B. |
| 293 Street Scene—Toronto | 301 Among the Rocks—Bick, N. B. |
| 294 Metis Falls, St. Lawrence River | 302 Hopewell Rocks, N. B. |
| 295 Quebec—View from Grand Battery | 303 Reversing Falls—St. John, N. B. |
| 296 Railway—Prince Edward Island | 304 Bathing on Bay Shore—St. John, N. B. |
| 297 Halifax, N. S.—Public Gardens | 305 Bore at Moncton, N. B. |
| | 306 Near Newcastle, N. B. |

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THE WONDERS OF AMERICA, or UNCLE SAM'S SUCCESS.

- 1 *Uncle Sam
- 2 *Map—Expansion of the United States, across the Continent
- 3 Admission Day in San Francisco
- 4 *Map—Expansion of the United States, across the Pacific

GREATEST NATURAL SCENERY

- 5 *View from Summit of White Mountains
- 6 *The Prairies of the Middle West
- 7 *The Gold Coast
- 8 Mt. Shasta and the Sierras
- 9 Puget Sound
- 10 The Klondike, Steamer ready to leave with one million dollars in Gold.
- 11 *Mammoth Cave
- 12 Natural Bridge
- 13 Niagara Falls—American
- 14 *Niagara Falls—Horse Shoe
- 15 *Mississippi River—Iowa Banks
- 16 *Mississippi River—New Orleans Banks
- 17 Yellowstone Park—Geysers
- 18 *Yellowstone Park—The Falls
- 19 The Big Trees—California
- 20 *Yosemite Valley—El Capitan, its Mirror in Lake
- 21 Yosemite Bridal Veil Falls
- 22 *Grand Canyon—Colorado River, No. 1
- 23 Grand Canyon—Colorado River, No. 2

AGRICULTURE

- 24 *Dakota Wheat Field
- 25 *Corn Field—Nebraska
- 26 *Southern Cotton Fields
- 27 Cotton Compress
- 28 Southern Sugar Field—Cutting Cane
- 29 Southern Sugar Field—Hauling in Cane
- 30 *Texas Cattle Ranch

MINES

- 31 *Cripple Creek Gold Mines
- 32 Independence Mine
- 33 *Copper Mines—Butte, Montana
- 34 Coal Mines—Pennsylvania
- 35 *Oil Gushers—Texas

MANUFACTURERS

- 36 Billion Dollar Steel Works
- 37 *World's Biggest Reaper Works
- 38 World's Biggest Flour Mill
- 39 World's Biggest Wagon Works—In Infancy
- 40 *World's Biggest Wagon Works—Of Today.

COMMERCE

- 41 *Largest Stock Yards
- 42 *Biggest Packing Plant—No. 1
- 43 *Biggest Packing Plant—No. 2
- 44 Mammoth Office—800 Employees in one room
- 45 The Greatest Lumber Yard
- 46 Logging Camps
- 47 *Arrival of the Lumber Fleet
- 48 Grain Elevators—Greatest Grain Market
- 49 *The Clearing House, New York City
- 50 The Stock Exchange, New York City
- 51 *New York's Greatest Dry Goods House
- 52 Chicago's Greatest Dry Goods House—Wholesale
- 53 *Chicago's Greatest Dry Goods House—Retail
- 54 The Dry Goods Merchant Prince of Today

TRANSPORTATION

- 55 The Train which Photographed itself
- 56 *Dining Car
- 57 The Empire State Express—Fastest Train in the World
- 58 The Greatest Locomotive, No. 2999
- 59 *Railroad Clearing House Chicago
- 60 Sam'l P. B. Morse, and the Telegraph
- 61 *Cyrus W. Field, and the First Atlantic Cable
- 62 *Landing of the Atlantic Cable
- 63 Terminus of the Atlantic Cable
- 64 *John W. Mackay, and the Pacific Cable
- 65 Prof. Bell and the Telephone

INVENTION

- 66 *The Patent Office—Washington
- 67 Elias Howe and the Sewing Machine
- 68 Harvesting Grain—Old Style
- 69 Harvesting Grain—New Style
- 70 *Harvester and Thrasher combined—Latest Style
- 71 *The Linotype—Typesetting Machine
- 72 Hoe's Double Quadruple Combination Octuple Press
- 73 *Thomas A. Edison
- 74 Electric Lighting
- 75 *The Electric Tower

EDUCATION

- 76 *The Little Red School House
- 77 The High School
- 78 *The Interior College
- 79 The Great University—(Stanford's)
- 80 The Chautauqua Institute

THE WONDERS OF AMERICA, or UNCLE SAM'S SUCCESS—Continued

LIBRARIES

- 81 The Boston Public Library
- 82 The Chicago Public Library
- 83 *The Congressional Library, Washington, D. C.

ARCHITECTURE

- 84 The Mormon Temple, Salt Lake City
- 85 *The Masonic Temple, Chicago
- 86 The Court of Honor, World's Fair

GREAT DISASTERS

- 87 *Cyclones
- 88 *The Galveston Tragedy
- 89 The Chicago Conflagration

ENGINEERING TRIUMPHS

- 90 *Chicago Restored
- 91 The Brooklyn Bridge
- 92 The Ferris Wheel
- 93 *The Drainage Canal—Excavating Rock
- 94 The Drainage Canal—Excavating Earth
- 95 The Drainage Canal—The Controlling Works
- 96 *The Drainage Canal—Looking West from Willow Springs

GOVERNMENT

- 97 *Surrender of Cornwallis—Destiny Decided
- 98 Constitutional Convention
- 99 First Prayer in the Convention
- 100 The Greatest of Capitols
- 101 *Great Popular Mass Meeting

THE RICE INDUSTRY

Twenty Slides with Reading. Price: 25c plain; 50c colored.

- 1 Buffalo Pitts, Engine Plowing in Texas (Using 18-inch Disc Plows Cutting Fifteen Feet)
- 2 Pumping Plant
- 3 Pumping Plant
- 4 Pumping Plant, Interior Engine Room
- 5 Main Canal
- 6 Off Shoot from Main Canal
- 7 Aqueduct in Main Canal
- 8 Flooded Field and Main Canal
- 9 Lateral Canal and Rice Field
- 10 Main Canal and Overseer's Quarters

- 102 *Inauguration of the President—Cleveland
- 103 Inauguration of the President—McKinley

GREAT CHURCHES

- 104 *The Old South (Most Famous), New York
- 105 Trinity Church, (Richest), New York
- 106 Tremont Temple, (People's), Boston
- 107 Catholic Cathedral, (Most Elaborate), New York City
- 108 *Metropolitan M. E. Church, (McKinley),—Washington
- 109 *The Pioneer Church, Chicago

GREAT PERSONALITIES

- 110 Celebrated Showmen—Group
- 111 Famous Poets—Group
- 112 *Noted Financiers—Group
- 113 Renowned Generals—Group
- 114 *Laurel—Crowned Admirals—Group
- 115 *Immortal Orators—Group
- 116 Great Preachers—Group

INFLUENCE ON THE WORLD

- 117 Destruction of Spain's Navy
- 118 *Harvesters in Russia
- 119 American Machinery in Hungary
- 120 *The Battle of Manila Bay, Winning the Orient
- 121 *Young American Girdling the World
- 122 *The Great Eclipse
- 123 The Conquerors
- 124 *Liberty Possessing the World

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HARVESTING SCENES

The following slides were made from large photographs owned by the McCormick Harvesting Machine Company, Chicago. This firm has perhaps the finest as well as the most extensive lot of harvesting scene photographs in the world. These views were selected as being the finest of about 3500 negatives.

- 1 Harvesting grain near Albany, New York, U. S. A.
- 2 Harvesting wheat near Minneapolis, Minn., U. S. A.
- 3 Harvesting wheat near East Liberty, Pa., U. S. A.
- 4 Harvesting wheat near Richmond, Va., U. S. A.
- 5 Harvesting wheat near Spokane, Washington, U. S. A.
- 6 Scene on State University Farm, Madison, Wis., U. S. A.
- 7 Harvesting wheat near Pittsburg, Pa., U. S. A.
- 8 Harvesting wheat near Esworth, Pa., U. S. A.
- 9 Loading wheat in India.
- 10 Harvesting corn near Edgewood, Pa., U. S. A.
- 11 Harvesting wheat with Header near Jamestown, N. D., U. S. A.
- 12 Harvesting 15-foot corn near Pittsburg, Pa., U. S. A.
- 13 A Farm Scene near Columbia City, Indiana, U. S. A.
- 14 Harvesting Grain with Cradles near Atlanta, Ga., U. S. A.
- 15 Cutting Alfalfa on the Western slopes of the Rockies in California, U. S. A.
- 16 Cutting Heavy Johnson Grass near Dallas, Texas, U. S. A.
- 17 Finishing the Wheat Harvest on an estate near Yatad, Sweden.
- 18 Cutting wheat near Albany, N. Y., U. S. A.
- 19 Cutting wheat near Odebolt, Iowa, U. S. A.
- 20 Harvesting wheat in Northern N. Y., U. S. A.
- 21 Harvesting wheat on White Earth Reservation, near St. Cloud Minn., U. S. A.
- 22 Harvesting wheat with Knives in Central India.
- 23 Harvesting wheat with Sickles in Algiers.
- 24 First Reaper, invented by Cyrus H. McCormick in 1831.
- 25 McCormick Reaper—1845.
- 26 First McCormick Self-rake Reaper.
- 27 Harvesting Grain near Paris, Arkansas, U. S. A.
- 28 The McCormick Hand Binding Harvester.
- 29 McCormick Wire Binder.
- 30 Harvesting wheat with Binder in Algiers.
- 31 Cutting grass with Mowers near Skane, Sweden.
- 32 Harvesting grain on the steppes of Russia.
- 33 Harvesting grain in Central Sweden.
- 34 Harvesting grain near Rodes, France.
- 35 Cutting Clover in Norway.
- 36 Reaping grain near Mirabeau, France.
- 37 Mowing grass near Jonzac, France.
- 38 Harvesting grain in Argentine Republic.
- 39 Cutting wheat in Finland.
- 40 Cutting Clover in Chili.
- 41 Harvesting grain with Headers in Chili.
- 42 Reaping grain in Mexico.
- 43 After the Haying season in Central Sweden.
- 44 Threshing wheat in Austria.
- 45 Reaping grain in Denmark.
- 46 Rural scene near Ogdensburg, N. Y., U. S. A.
- 47 Harvesting oats near St. Cloud, Minn., U. S. A.
- 48 Harvesting grain in Northern Kentucky, U. S. A.
- 49 Mowing hay near North Towanda, Pa., U. S. A.
- 50 Harvesting wheat in the Alleghenies, Pennsylvania, U. S. A.
- 51 Harvesting wheat near Walnut, Pa., U. S. A.
- 52 Preparing for the Harvest near Sandiford, Pa., U. S. A.
- 53 Mowing hay in Central Massachusetts, U. S. A.
- 54 Harvest just finished near Thurso, Canada.
- 55 Mowing hay near Elmira, N. Y., U. S. A.
- 56 Mowing hay near Ellsworth, Nebraska, U. S. A.
- 57 Harvesting near Evansville, Indiana, U. S. A.
- 58 Harvesting Wheat in Mexico.
- 59 Harvesting by moonlight near Binghampton, N. Y., U. S. A.

HARVESTING SCENES—Continued.

- 60 Mowing and raking hay near Alliance, Nebraska, U. S. A.
- 61 Harvesting wheat near Thurso, Ontario, Canada.
- 62 Harvesting wheat near Jackson, Tenn., U. S. A.
- 63 Harvesting wheat in Iowa, U. S. A.
- 64 Mowing and raking hay in Western Illinois, U. S. A.
- 65 Mowing on the Texas Gulf Coast, U. S. A.
- 66 Shredding fodder in Central Wisconsin, U. S. A.
- 67 Mowing hay near La Junta, Colorado, U. S. A.
- 68 Harvesting wheat near Fowler, Ind., U. S. A.
- 69 Harvesting wheat at Barton, N. Y., U. S. A.
- 70 Mowing hay near Barnesville, Ohio, U. S. A.
- 71 Harvesting with cradles in Northern North Carolina, U. S. A.
- 72 Reaping with sickles near Pueblo, Mexico. Mount Popocatepetel in the distance.
- 73 McCormick advance reaper of 1879 at work near Cascades, Iowa, U. S. A.
- 74 McCormick twine binder at work near Osceola, Iowa, U. S. A.
- 75 Old McCormick mower cutting hay near Evansville, Iowa, U. S. A.
- 76 Scene near Little Falls, New York, U. S. A.
- 77 Scene near St. Cloud, Minnesota, U. S. A.
- 78 Harvesting corn in Central Illinois, U. S. A.

CLIFF DWELLERS.

- 1 Ouray, Colorado, Looking East
- 2 Near Ophir Loop
- 3 Trail Road Above Ouray, Southwest Colorado
- 4 Lizard Head, Southwest Colorado
- 5 Ophir Loop, Southwest Colorado
- 6 Pack Outfit
- 7 Party Leaving Stage Stables at Cortez, Colorado
- 8 Road Tower, Ruin Corner, Utah
- 9 Horseshoe Castle, Head of Hackberry Canon
- 10 Ruins, Holly Canon, Utah
- 11 Mesa or Plateau Building, Square Tower, Utah
- 12 Kodak House, Southwest Colorado
- 13 Kodak House, Southwest Colorado
- 14 Mesa Verde, Square Tower
- 15 Square Tower, Above
- 16 Taking Pictures of Spring House, Mesa Verde
- 17 Excavation, Spruce Tree House
- 18 Spruce Tree House, Center Section
- 19 Spruce Tree House, Colorado
- 20 Spruce Tree House Across Corner
- 21 Balcony House, Colorado
- 22 Balcony House, Colorado
- 23 Interior of the Mound Above the Sleep House on the Mesa
- 24 Panorama Cliff Palace of Mesa Verde, Colorado
- 25 Cliff Palace
- 26 Cliff Palace, Southwest Colorado
- 27 Cliff Palace, Estufa or Bowl Room
- 28 Cliff Dwellings, Cliff Palace
- 29 Cliff Palace, Looking Southeast, Mesa Verde
- 30 Picture Writing, Cliff Palace
- 31 Cliff Palace
- 32 Picture Writing, Utah
- 33 Step House
- 34 Matting
- 35 Pottery
- 36 Pottery
- 37 Skulls, Mesa Verde
- 38 Mummies
- 39 Excavation on Mesa Verde
- 40 Diagram of Grove

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

UNITED STATES SOUTHERN SCENERY.

NEW ORLEANS

- 1 Canal Street from monument
- 2 Morris Building and Canal Street
- 3 Maison Blanche
- 4 The Crest, view from Hennen Building
- 5 Jackson Monument, Jackson Square
- 6 Cathedral and Cabildo from Jackson Square
- 7 Cabildo from Jackson Square
- 8 Cabildo from Street
- 9 Jackson Monument and Cabildo
- 10 The Cabildo, Dec. 20, 1903. Former President McKinley was present and shows in view
- 11 The Cotton Exchange
- 12 Statuary on Front of Cotton Exchange
- 13 Monuments of Franklin and Clay, Lafayette Square
- 14 McDonough Monument, Lafayette Square
- 15 Memorial Library
- 16 Memorial Library and Lee Monument
- 17 Confederate Memorial Hall
- 18 Margaret Monument
- 19 Margaret Monument
- 20 Margaret Monument
- 21 Old St. Louis Hotel
- 22 Old Absinthe House
- 23 City Hall
- 24 Old Spanish Theater
- 25 Street Scene in Spanish Section
- 26 The Duelling Oaks, City Park
- 27 Live Oaks, City Park
- 28 Live Oaks and Spanish Moss City Park
- 29 Banana Plants, City Park
- 30 Reflections in City Park Lake
- 31 Reflections in City Park Lake
- 32 Small Ferris Wheel, near City Park
- 33 Avenue of Live Oaks, Audubon Park
- 34 Pampas Plumes, Audubon Park
- 35 George Washington Oak, Audubon Park
- 36 Martha Washington Oak, Audubon Park
- 37 Magnolia and Oak Trees, Audubon Park
- 38 Lilies in Audubon Park
- 39 Horticultural Hall, Audubon Park
- 40 Mansion on St. Charles Avenue
- 41 Entrance to Audubon Place
- 42 Mansion on Audubon Place
- 43 Mansion of Mr. A. B. Wheeler
- 44 Tulane College
- 45 Tulane College Buildings
- 46 Tulane College for Negroes
- 47 Tulane College for Negroes
- 48 Headquarters of General Jackson, Battle of New Orleans, 1812.
- 49 Chalmette Monument
- 50 Chalmette National Cemetery
- 51 Monument in National Cemetery
- 52 Grain Elevator at Chalmette
- 53 Docks of New Orleans Belt and Terminal Co. at Chalmette
- 54 Dock Scene, Chalmette
- 55 Deepening the River at the Docks Chalmette
- 56 Sunset on Mississippi River at Chalmette
- 57 Along the Levee
- 58 Unloading rice
- 59 Unloading Rice from Steamer
- 60 Unloading Rice from Steamer
- 61 Loading Rice on Wagons
- 62 Negroes Carrying Rice Bags from Steamer
- 63 Steamers Loaded to Water's Edge with Cotton Coming in
- 64 Closer View of No. 63
- 65 Putting out the Gangway
- 66 Cotton Bales on the Wharf
- 67 Steamer Loaded with Cotton Leaving New Orleans
- 68 Loading Bales of Cotton on Drays
- 69 Closer View of 67
- 70 Loading Cotton
- 71 Hauling Cotton Bales away
- 72 Paying off Levee Hands
- 73 Paying off Levee Hands
- 74 Common Scene on Levee—Negro Troughs
- 75 Mules to be Shipped by Boat
- 76 Load of Vegetables—Street Scene
- 77 A Levee Scene
- 78 Weighing Barrels of Sugar Cane Sirup
- 79 Testing Sirup
- 80 B. B. Blanks, Loaded at the Wharf
- 81 Tug R. W. Wilmot
- 82 Close View of Steamer St. James

The above slides were made from original negatives. Price 40c, plain; 80c, colored.

Taken on the lines of the Southern Pacific Company.

UNITED STATES SOUTHERN SCENERY—Continued.

NEW ORLEANS—Continued.

- 83 S. P. Boat, Louisiana of New York, Leaving for Havana, Cuba
- 84 S. P. Boat, Louisiana of New York, Leaving for Havana, Cuba
- 85 Street Scene, Negro Woman with Package on Her Head
- 86 Earth Works thrown up for Protection of New Orleans during Civil War
- 87 Earth Works thrown up for Protection of New Orleans during Civil War
- 88 Earth Works thrown up for protection of New Orleans during Civil War
- 89 Sunset on Mississippi River, Chalmette
- 90 Old Basin Sugar Landing, New Orleans
- 91 Old Spanish Fort
- 92 Bayou Scene near Old Spanish Fort
- 93 Monument of "Army of Tennessee"
- 94 Monument of "Army of Tennessee"
- 95 Bayou St. John
- 96 Live Oak and Home on Bayou St. John
- 97 Steamboat Going up Bayou St. John
- 98 Bridge on Bayou St. John
- 99 Scene in the Cypress Swamp
- 100 Scene in the Cypress Swamp
- 101 Canal at West End
- 102 Summer Cabins on Lake Ponchartrain
- 103 Cabin and Rain Water Tank, Lake Ponchartrain
- 104 Camp on Lake Ponchartrain
- 105 Camps on Lake Ponchartrain
- 106 Japanese Persimmon Tree
- 108 Coming of the Ferry Boat N. O.
- 109 Ferry Boat Mississippi River, N. O.
- 110 Steamer Mabel Comeaux Loaded with Cotton and Rice
- 111 The Ovens or Tombs in Old St. Louis Cemetery, No. 1
- 112 View of Ovens or Tombs from Street
- 113 Tomb of Victims of Explosion of Steamer Louisiana
- 114 In Old St. Louis Cemetery, No. 2
- 115 Entrance to Metairie Cemetery
- 116 Beautiful View in Metairie Cemetery
- 117 Costly Tombs and Monuments Metairie Cemetery
- 118 A Society Tomb, Metairie Cemetery
- 119 \$100,000 Monument Metairie Cemetery
- 120 The New Coffee Dock, New Orleans
- 121 Street Scene, Negro Woman with Bundle on Her Head
- 122 Interior French Market, Sausage Hall
- 123 Criminal Court and Parish Prison
- 124 At the French Market

MORGAN CITY AND TECHE SCENERY

- 125 Looking up the Teche from Atchafalaya River
- 126 The Bayou Teche
- 127 Oyster Lugger Coming Down Teche at its Junction with Atchafalaya River
- 128 Bayou Teche and Atchafalaya River
- 129 Evangeline Oak on Bayou Teche where it Joins the Atchafalaya River
- 130 Evangeline Oak on Bayou Teche
- 131 Junction of Bayou Teche and Atchafalaya River
- 132 S. P. R. Depot at Morgan City
- 133 Main Street, Morgan City from S. P. R. Depot
- 134 Water Front and S. P. R. Bridge
- 135 Oyster Luggers and Lumber Mill
- 136 Oyster Fleet and Large Bank of Shells
- 137 Brownell & Duros & Co. Lumber Co.
- 138 Lumber Mill on Atchafalaya River
- 139 Atchafalaya River from Avoca
- 140 In interior of Southern Pacific Dock
- 141 Southern Pacific Tug Boat on Little Wax Bayou
- 142 Lumber Mill on Atchafalaya River
- 143 Lumber Mill
- 144 Lumber Mill and Steamboat
- 145 Lumber Mill and Atchafalaya River
- 147 Lumber Mill
- 148 Southern Pacific R. R. Depot
- 149 Southern Pacific R. R. Depot
- 150 Water Front, Morgan City

The above slides were made from original negatives. Price, 40c, plain; 80c, colored.

Taken on the lines of the Southern Pacific Company.

UNITED STATES SOUTHERN SCENERY—Continued.

MORGAN CITY AND TECHE SCENERY—Continued

- | | |
|--|--|
| 151 Southern Pacific Train on Bridge | 183 Scenes on the Teche near New Iberia |
| 152 Sunset on Atchafalaya River | 184 Scenes on the Teche near New Iberia |
| 153 Scene on Little Wax Bayou | 185 A Negro Home |
| 154 Spanish Moss and Oak Trees | 186 View Down Teche from Bridge at New Iberia |
| 155 Spanish Moss and Oak Trees | 187 View up Teche about a mile above New Iberia |
| 156 Bayou Teche at New Iberia | 188 View up Teche from below New Iberia |
| 157 Teche Scenery near Iberia | 189 Negro Cabin, New Iberia |
| 158 Teche Scenery near St. Martinsville | 190 Teche Scenery near New Iberia |
| 159 Negro Cabin on Bayou Teche | 191 Evangeline Oak at St. Martinsville |
| 160 Looking up Bayou Teche from Rear of Steamer | 192 Scenes Along the Teche at St. Martinsville |
| 161 Spanish Moss Blown by the Wind, Bayou Teche | 193 Scenes Along the Teche at St. Martinsville |
| 162 Main Street, Franklin, La. on Bayou Teche | 194 The Power House |
| 163 Dry Goods Store, Franklin, La. | 195 Catholic Church near which Evangeline was supposed to have been buried |
| 164 Sunset on the Teche | 196 The Bridge Over the Teche, St. Martinsville |
| 165 View of Teche from Rear of Steamer | 197 Looking up the Teche, St. Martinsville |
| 166 A Home on the Teche | 198 Reflections in the Teche, St. Martinsville |
| 167 An Oyster Lugger Going up the Teche | 199 Along the Teche where Evangeline Strolled |
| 168 An Oyster Lugger Going Down the Teche | 200 Looking up the Teche from Bridge, St. Martinsville |
| 169 A Home on the Teche | 201 Salt Mines on Coast near New Iberia |
| 170 A Teche Plantation Home | 202 Salt Mines on Coast near New Iberia |
| 171 A Teche Plantation Home | 203 View from Top of Building |
| 172 Negro Quarters on Plantation | 204 View from Top of Building |
| 173 Unloading Cane on Large Plantation | 205 Pile of Salt as it is Brought from the Mines |
| 174 Cutting Cane on Large Plantation | 206 Interior of Salt Mines |
| 175 Hauling Cane on Large Plantation | 207 Interior of Salt Mines |
| 176 A Sugar Mill | 208 Interior of Salt Mines |
| 177 Old Plantation Home, built 1834, New Iberia | 209 Salt Water in an Abandoned Mine |
| 178 Old Plantation Home, built 1834, New Iberia | 210 Salt Water in an Abandoned Mine |
| 179 Southern Pacific Steamboat Bagasse at New Iberia | |
| 180 Bagasse Coming up the Teche | |
| 181 Southern Pacific Ratoon going up Teche from New Iberia to St. Martinsville | |
| 182 A Bridge Across Bayou Teche | |

LAKE CHARLES

- | | |
|--|---|
| 211 View of City from Lake Charles Ferry | 218 View of Calcasieu River from R. R. Bridge |
| 212 Court House | 219 S. P. R. Bridge over Calcasieu River |
| 213 View Down Bayan Street | 220 View Across Calcasieu River from Ferry Landing in West Lake |
| 214 Ferry Boat on Lake Charles | 221 Wealthy Home in West Lake |
| 215 Lake Charles National Bank | 222 A Bit of Lake Charles Scenery |
| 216 Street Car System | 223 S. P. R. Bridge from Ferry Boat |
| 217 Lilies and Cypress Trees from S. P. R. Track | 224 Calcasieu River |

The above slides were made from original negatives. Price, 40c, plain; 80c, colored.

Taken on the lines of the Southern Pacific Company.

UNITED STATES SOUTHERN SCENERY—Continued.

BATON ROUGE.

- | | |
|---|--|
| 225 State House at Baton Rouge | 232 Sunset on Mississippi River, Baton Rouge |
| 226 Post Office at Baton Rouge | 233 A Typical Southern Plantation Home |
| 227 Monument of Gov. Allen in Capitol Grounds | 234 A Sweet Potato Field |
| 228 Columbia Landing at Baton Rouge | 235 Picking Cotton |
| 229 Columbia Unloading at Baton Rouge | 236 A Plantation Home from the Levee |
| 230 Columbia Pulling Out at Baton Rouge | 237 A Cane Field from the Levee |
| 231 A Cotton Field near Baton Rouge | 238 A Cotton Field from the Levee |
| | 239 Mississippi River at Baton Rouge |

PLAQUEMINE, LOUISIANA.

- | | |
|--|--|
| 240 Catholic Church | 255 Pecan Plantation, the Overseer |
| 241 Government Works on Canal | 256 Pecan Plantation, Stripped Cane |
| 242 Plaquemine Bayou | 257 Pecan Plantation, Burning Old Leaves |
| 243 Dugout on Plaquemine Bayou | 258 Pecan Plantation, the Crusher and Mill |
| 244 Dugout on Plaquemine Bayou | 259 Pecan Plantation, the Feeder |
| 245 Court House | 260 Pecan Plantation, the Crusher |
| 246 Sugar Mill | 261 Pecan Plantation, the Pot Room |
| 247 Cane Field | 262 Union Plantation Mill |
| 248 Pecan Plantation | 263 Train Load of Cane on W. P. Cutting Cane |
| 249 Pecan Plantation, Loading Cane on the Wagon for Sugar Mill | 264 Cutting Cane |
| 250 Pecan Plantation, Loading Cane on the Car | 265 A Cane Field |
| 251 Pecan Plantation, the Cane Train | 266 A Large Sugar Plantation |
| 252 Pecan Plantation, the Engine | 267 Loading Cane by Hand |
| 253 Pecan Plantation, Cutting Cane | 268 Loading Cane by Hand |
| 254 Pecan Plantation, Cutting Cane | |

GALVESTON.

- | | |
|---|--|
| 269 The Harbor Forty Years Ago | 285 Cotton Exchange Corner Today |
| 270 The Harbor Today | 286 Birds Eye View from Top of Tremont Hotel, showing Southern Pacific Elevator and Harbor |
| 271 Port of Galveston Forty Years Ago | 287 Young Men's Club Boat House |
| 272 Port of Galveston Today | 288 Lemon Tree in Yard of J. B. Fourmy, 45 Lemons on Tree |
| 273 In the Surf | 289 Four Largest Lemons compared with Ordinary Sized Lemons |
| 274 In the Surf | 290 One Large Lemon from above Tree Compared with Ordinary Lemon |
| 275 Home of Shrimp Fisheries | 291 Different View of No. 283 |
| 276 On the Cotton Dock | 292 Largest Lemon Photographed on Tree, Weight 36 ounces, circumference 17 3/4 inches |
| 277 Cotton Dock, Loading a Steamboat | 293 Water Front, Mallory Docks |
| 278 "A Catch" from the Pier of the Tarpon Club | 294 Southern Pacific Elevator |
| 279 Rosenberg Monument | 295 Southern Pacific Docks from Land Side |
| 280 The Boulevard, Rosenberg Monument in the Distance | |
| 281 Rosenberg Monument | |
| 282 Sunrise on Galveston Bay | |
| 283 Moonlight on Galveston Bay | |
| 284 Cotton Exchange Corner Forty Years Ago | |

The above slides were made from original negatives. Price, 40c, plain; 80c, colored.

Taken on the lines of the Southern Pacific Company.

UNITED STATES SOUTHERN SCENERY—Continued.

GALVESTON.—Continued.

- 296 Southern Pacific Steamer El Paso at the West Side of Pier B
 297 Southern Pacific Docks from Inside
 298 Derrick Unloading Stone from Freight Cars
 299 Union Depot
 300 Red Snapper Fishing Fleet
 301 Red Snapper Fishing Fleet
 302 Gulls Flying Over Gulf
 303 The Cotton Exchange Building
 304 Bank Building, Top Story Blown off in Galveston Storm
 305 First Baptist Church
 306 A Galveston Residence
 307 A Galveston Residence
 308 Seely Residence
 309 Ursuline Convent
 310 A Banana Tree
 311 Letitia Rosenberg Woman's Home
 312 View from Court House, showing Central Park, Ball High School, Trinity Church, U. S. Custom House and Post Office, Southern Pacific Elevator, and Tremont Hotel
 313 Rosenberg School
 314 The Boulevard showing Monument and Double Row of Oleanders
 315 View from Tremont Hotel showing Court House and Ball High School
 316 View from Top of Tremont Hotel Toward Southern Pacific Elevator
 317 View down Tremont Street from Top of Tremont Hotel
 318 View of East End from Top of Tremont Hotel
 319 View of Ball High School from Top of Tremont Hotel
 320 View from Top of Henley Building showing Vessels in Harbor
 321 View of Harbor from Top of Henley Building, Malory Line Steamer Going Out
 322 View from Top of Henley Building showing East Portion of City
 323 Rosenberg Library
 324 Walter Gresham's Residence
 325 A Millionaire's Home
 326 A Beautiful Home
 327 A Beautiful Home
 328 A Beautiful Home
 329 A Beautiful Home
 330 Y. M. C. A. Building by Rosenberg
 331 View Along Outside Sea Wall
 332 View Along Outside Sea Wall
 333 View Along Outside Sea Wall
 334 View Along Outside Sea Wall
 335 Marble Falls, where Marble was Procured for Galveston Sea Wall
 336 Foundations of Galveston Sea Wall
 337 Placing the Great Marble Stones for Protection of Sea Wall
 338 Great Pile of Marble Stone Outside of Wall
 339 Building the Wall
 340 Building the Wall
 341 A Section of Completed Wall
 342 View on the Sea Side of Completed Wall
 343 View Along Outside Sea Wall
 344 Digging the Canal Inside Sea Wall
 345 The Canal and Filling in Machine Inside the Sea Wall
 346 Filling up the Canal Inside the Wall
 347 Filling up in City Inside the Wall
 348 View Along Top of Wall after Work is all Done
 349 View Along Outside Sea Wall
 350 View Along Outside Sea Wall
 351 Copy of Drawing showing Boulevard Driveway Along Top of Sea Wall and Filled in Portion Inside Sea Wall
 352 Machine Boat and Filling in Inside Sea Wall
 353 Canal Used for Filling, afterwards Itself Filled
 354 Negroes Handling Cotton Bales
 355 Negroes Handling Cotton Bales

The above slides were made from original negatives. Price, 40c. plain; 80c. colored.

Taken on the lines of the Southern Pacific Company

UNITED STATES SOUTHERN SCENERY—Continued.

HOUSTON

- 356 A Texas Cornfield
 357 Texas Corn
 358 Texas Water Melons
 359 Planting Tobacco
 360 Growing Tobacco Plants Under Cover
 361 Orange Grove at League City near Houston
 362 Young Orange Tree, League City
 363 Young Orange Tree, League City
 364 Orange Grove on Friedman Ranch, near League City
 365 Home of Mr. Friedman
 366 Fig Tree on Friedman Ranch
 367 High School
 368 The 1904 Flower Parade
 369 Southern Pacific Flower Engine and Mechanic's Band, Flower Parade, Houston
 370 Flower Engine, Flower Parade, Houston
 371 Barge Load of Rice on Buffalo Bayou
 372 Buffalo Bayou, Deep Water
 373 Cotton on Southern Pacific Tracks Houston
 374 Pumping Water from Bayou
 375 Rice Elevator
 376 Plowing Rice Field
 377 A Deserted Sugar House
 378 Barge Load of Cotton, Buffalo Bayou
 379 First Baptist Church
 380 First Presbyterian Church
 381 Court House
 382 "Whar de Black Fo'kes Lib"
 383 "Some of de Black Fo'kes"
 384 "A Black Beauty"
 385 "A Young Cane Grinder"
 386 Negro Cabins
 387 Main Street from Preston Street
 388 Street Scene
 389 River
 390 Oil Gusher

BEAUMONT

- 391 Burning Oil Gusher
 392 Oil Wells at Beaumont
 393 Oil Tanks in Southern Pacific Railroad Yards at Beaumont

SAN ANTONIO

- 394 Portrait of David Crockett, Killed in the Alamo
 395 Interior of Alamo, where Final Stand was Made
 396 Portrait of James A. Bowie, Killed in Alamo
 397 Door of Baptistry Before which Crockett Fell
 398 The Alamo, Front View
 399 The Alamo, Front and Side View
 400 The Alamo, Copy from an Old Painting
 401 The Alamo
 402 The Alamo Plaza
 403 The Court House
 404 Carnegie Library
 405 Mexican Delivering Wood
 406 Main Plaza
 407 Poultry Dealer's Wagon Delivering Live Chickens
 408 Poultry Dealer's Wagon Delivering Live Chickens
 409 San Fernando Cathedral
 410 San Fernando Cathedral and City Hall
 411 San Fernando Cathedral, Interior showing Old Portion
 412 San Fernando Cathedral, from Rear
 413 San Fernando, from Rear
 414 Mission Conception, Front View
 415 Mission Conception, Side View from Southwest
 416 Mission Conception
 417 Mission Conception, Interior
 418 Mission Conception, Interior, Altar Piece
 419 San Jose Mission, Front View
 420 San Jose Mission, Front and Side View
 421 San Jose Mission, Side View
 422 San Jose Mission, the Front
 423 San Jose Mission, the Front
 424 San Jose Mission, the Window
 425 San Jose Mission, the Wall in Front of Mission

The above slides were made from original negatives. Price, 40c. plain; 80c. colored.

Taken on the lines of the Southern Pacific Company.

UNITED STATES SOUTHERN SCENERY.

SAN ANTONIO—Continued.

- | | |
|--|---|
| 426 San Juan Mission, Front View | 466 Alamo Plaza, the Alamo and Post Office |
| 427 San Juan Mission from the River | 467 The Alamo |
| 428 Aqueduct at Mission San Juan | 468 Cabbage Field and Insane Asylum |
| 429 An Arch of the Aqueduct San Juan | 469 Tower at Fort Sam Houston |
| 430 Other Arch of the Aqueduct | 470 Deer in Quadrangle Fort Sam Houston |
| 431 Looking Along Top of Aqueduct | 471 Deer in Quadrangle, Fort Sam Houston |
| 432 Mission Espada | 472 Deer in Quadrangle, Fort Sam Houston |
| 433 Astec Idols Inside Mission | 473 Officers' Quarters, Fort Sam Houston |
| 434 Soldier Scenes at Fort Sam Houston | 474 Lower Barracks, Fort Sam Houston |
| 435 Soldier Scenes at Fort Sam Houston | 475 Inspection of Troops, Fort Sam Houston |
| 436 Soldier Scenes at Fort Sam Houston | 476 Guard Mount, Fort Sam Houston |
| 437 Reflections in San Antonio River | 477 Color Guard |
| 438 Head of Springs, San Antonio River | 478 Artillery Drill |
| 439 Scene on River near Springs | 479 Cavalry Drill |
| 440 Falls at Mills Bridge | 480 Infantry Drill |
| 441 Bridge and Falls, San Antonio River | 481 The Stables |
| 442 The Old Mill Bridge | 482 Horses at the Stables |
| 443 Reflections on San Antonio River | 483 Headquarters, Fort Sam Houston |
| 444 Reflections on San Antonio River | 484 Tower, Fort Sam Houston |
| 445 Reflections on San Antonio River | 485 Soldier Scene at Fort Sam Houston |
| 446 West Lake, San Antonio | 486 Soldier Scene at Fort Sam Houston |
| 447 San Pedro Park | 487 Soldier Scene at Fort Sam Houston |
| 448 Moose Trees, Breckenridge Park | 488 Southern Pacific Industrial Exhibit, San Antonio Fair, 1904 |
| 449 Breckenridge Park, the Buffalo | 489 Southern Pacific Industrial Exhibit, San Antonio Fair, 1904 |
| 450 Breckenridge Park, the Deer | 490 Southern Pacific Depot and R. R. Sheds and Tracks |
| 451 Street Scene, Spanish Section | 491 Sunset Depot |
| 452 Carnegie Library | 492 Sunset Depot |
| 453 Carnegie Library from the River | 493 Sunset Depot, Morning Train Pulling Out |
| 454 Lady of the Lake, School for Girls | 494 Sunset Depot and Trains Departing |
| 455 Post Office, Houston Street and Dingwiddle Hill from Top of Moore Building | 495 Sunset Depot and Trains Departing |
| 456 Avenue D and Government Hill | 496 Interior |
| 457 Looking North over Travis Park, showing Laurel Heights, from Top of Moore Building | 497 Interior |
| 458 Looking West from Top of Moore Building, showing Houston Street, Court House, City Hall, Cathedral, City Market and Santa Rosa Infirmary | 498 Banquet in Southern Pacific Depot |
| 459 Looking up Avenue D from Top of Moore Building showing Brewster's and Government Hill | 499 Carved Windows |
| 460 Looking North from Top of Moore Building | 500 Mexican Jackal |
| 461 Confederate Monument, Travis Park | 501 Bethel Temple near Travis Park |
| 462 City Market | 502 The Post Office |
| 463 Alamo Plaza, from Top of Building near the Alamo, looking South | 503 Breckenridge Park |
| 464 Post Office | 504 Salado Creek |
| 465 Alamo Plaza, looking North | 505 Guard Mount, Fort Sam Houston |
| | 506 Color Guard, Fort Sam Houston |
| | 507 Artillery Practice |

The above slides were made from original negatives. Price 40c, plain; 80c, colored.

Taken on the lines of the Southern Pacific Company.

UNITED STATES SOUTHERN SCENERY—Continued.

SAN ANTONIO—Continued.

- | | |
|--|---|
| 508 Cavalry Practice | 515 Collins Irrigation Farm, the Artesian Flowing 12 inch Well, 1500 Gallons per minute |
| 509 Collins Irrigating Farm—The Home Weeks Old Onion Bed | 516 Collins Irrigating Farm, Weir Measuring Tank, Defell System |
| 510 Collins Irrigating Farm, Four Onions for Planting | 517 Collins Irrigating Farm, the Fish Pond |
| 511 Collins Irrigating Farm, Trimming Onions | 518 Soldier Scenes at Fort Sam Houston |
| 512 Collins Irrigating Farm, Planting Onions | 519 Soldier Scenes at Fort Sam Houston |
| 513 Collins Irrigating Farm, Field of Young Onions | 520 Soldier Scenes at Fort Sam Houston |
| 514 Collins Irrigating Farm Seed Onion Bed | 521 Soldier Scenes at Fort Sam Houston |
| | 522 Soldier Scenes at Fort Sam Houston |
| | 523 Soldier Scenes at Fort Sam Houston |

PORT LAVACA.

- | | |
|---|-------------------------------------|
| 524 Oyster Houses | 528 The New Beach Hotel |
| 525 Oyster Houses and hill of shells | 529 Shooting the Chutes on the Bay |
| 526 Oyster Houses and hill of shells | 530 The Village from the Bay |
| 527 Oyster Luggers just arrived from banks with load of Oysters | 531 The Onion Exhibit June 11, 1904 |

SCENERY ALONG THE RIO GRANDE.

- | | |
|---|---|
| 532 Pecos High Bridge on Southern Pacific R. R. | 538 Mouth of Devil's River |
| 533 Freight Train on Pecos High Bridge | 539 Scene Along Southern Pacific Railroad Tracks near Devil's River |
| 534 Passenger Train on Pecos High Bridge | 540 Castle Canyon, Devil's River |
| 535 Passenger Train on Pecos High Bridge | 541 Scene Along the Rio Grande River |
| 536 Devil's River and Southern Pacific Railroad Bridge | 542 The Rio Grande River |
| 537 Devil's River from Southern Pacific Railroad Bridge | 543 The Rio Grande River |
| | 544 Casa Canyon on Rio Grande River |
| | 545 Scene in Casa Canyon |
| | 546 Law West of the Pecos |

The above slides were made from original negatives. Price, 40c, plain; 80c, colored.

Taken on the lines of the Southern Pacific Company.

NATIVE ABORIGINES.

- 1 Rain in the Face
- 2 Crow Indians—Crow Agency, Montana
- 3 Lone Bull
- 4 No Neck Chief
- 5 Knife
- 6 Chief Two Strike
- 7 Saddle, Blanket, and Good Dog
- 8 Chief Tar-Boo-Cha-Kil
- 9 Omaha Dance (Rosebud Agency, S. D.)
- 10 Woman Dress (He Saved Gen. Crook's Life)
- 11 Pen Horse
- 12 Black Eagle
- 13 Little Crow
- 14 High Bear
- 15 Bear Pipe
- 16 Short Bull
- 17 Yellow Breast
- 18 Red Cloud, Chief the Pine Ridge Agency, S. D.
- 19 Gail
- 20 Curley Crow, Scout
- 21 Little Wolf, Chief
- 22 Ellis Standing Bear
- 23 Hanging Rock, Sylvan Rock, S. D.
- 24 Only Survivor of Custer Massacre
- 25 Jack Red Cloud
- 26 Young Man Afraid of his Horses
- 27 Crow Dog
- 28 Rushing Eagle Sioux
- 29 Grass House Wichita
- 30 Kicking Bear
- 31 Ouray, Me Chief
- 32 Red Tomahawk (the slayer of Sitting Bull)
- 33 Natchey
- 34 Joe Busch
- 35 Chief Charles—Flat Head
- 36 Ahpealtone and Family, Chief of the Kiowa Indians, Indian Territory

NATIVE ABORIGINES. Later Views.

- 62 Moki Indian Working in His Corn Field
- 63 Taquin, Moki Snake Priest
- 64 Mother and Daughter, Moki Indians
- 65 Moki House
- 66 Moki Indian Knitting
- 67 Moki Indian Woman and Baby
- 68 Moki Indian Woman Grinding Corn
- 69 A Moki Indian Spinning
- 70 Moki Indian Wood Hauler
- 71 Crow Family and Sheep Dog

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

- 37 Apache Indian Camp
- 38 Apache Squaw carrying wood for camp
- 39 Big John and Family, Comanche Indians
- 40 Caddo, Indian Buck
- 41 Caddo Indian Butchering a Beef
- 42 Chief Inannah Parker with two of his Wives
- 43 Comanche Squaw taking down tepee
- 44 Deer Hunting near Chickasha, Indian Territory
- 45 Geronimo, Chief of the notorious band of Arizona Apache Indians, now a prisoner of War at Fort Sill
- 46 Kiowa Girls of Anadarko
- 47 Kiowa Papoose in Cradle. Value of Cradle \$75.00
- 48 Kiowa Squaw and Papoose
- 49 Kiowa Squaw and Papoose
- 50 Little Kiowa Boy
- 51 Little Kiowa children as seen in every day life
- 52 Lone Wolf with his Anti-Allotment party
- 53 Milie Oytant, Dress trimmed with Elk Teeth, value \$1000
- 54 Milie and Cora, Kiowa Indian Belles, dresses trimmed with Elk Teeth, value \$500
- 55 Poor Buffalo, Kiowa Indian Warrior
- 56 Rock Island Train leaving Chickasha for Lawton
- 57 Scenes on the Streets of Chickasha
- 58 Views around Granite
- 59 Views around Fort Sill, watering cattle on Cache Creek
- 60 Wichita Indian, Grass house near Anadarko
- 61 Wichita Indians playing Monte

A VISIT TO THE ENCHANTED MESA AND THE PUEBLO OF LAGUNA, NEW MEXICO

30 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--|---|
| 1 The Santa Fe Limited | 15 Playing Before School Time |
| 2 Tourists at Albuquerque | 16 Recess, Laguna |
| 3 Indian Traders | 17 Posing for Pictures at School. Laguna |
| 4 Brisk Trading | 18 Indian Woman and Baby |
| 5 Brisk Competition But Not Sold Out | 19 Dipping Water, Laguna |
| 6 An Unusual Mexican Type | 20 Indian Water Carrier, Laguna |
| 7 On the Road to the Enchanted Mesa | 21 Indian Bake Oven, Laguna |
| 8 Enchanted Mesa | 22 Papoose on the Rocks |
| 9 Enchanted Mesa, nearer view | 23 An Indian Granary |
| 10 Approach to Laguna Pueblo | 24 Indian Policeman on Duty, Laguna |
| 11 Indian Governor Coming Out of Council Chamber, Pueblo of Laguna | 25 Pueblo Girl Bread Makers |
| 12 The Governor and His Interpreter, Laguna | 26 Policeman Bob on the Streets of Laguna |
| 13 Indian School House, Laguna | 27 Pueblo of Acoma from a distance |
| 14 Indian School Teacher and Pupils, Laguna | 28 Pueblo of Acoma |
| | 29 Young Pueblo Indian Mother and Papoose |
| | 30 A Young Hiawatha |

SALT MAKING IN HONOLULU

15 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|---|---------------------------------|
| 1 The Passing Train | 8 Basket Carriers |
| 2 Pumping | 9 Basket Carriers Emptying Sale |
| 3 Evaporation Beds of Salt Makers Home | 10 Salt Workers |
| 4 Scraping Salt | 11 The Jolly Salt Gatherers |
| 5 Salt Piles in the Water | 12 Salt Pile and Scraper |
| 6 Method of Carrying Baskets | 13 Salt Pile, Baskets, etc |
| 7 Baskets by the Canal or Ditch Which Brings in the Sea Water | 14 Ready for the Sacks |
| | 15 Ready for Market |

LEXINGTON AND CONCORD

10 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--|--|
| 1 Col. Parker's Monument, Lexington, Mass. | 5 John Hancock's Home, South and East View |
| 2 Monument to Minute Men, Lexington, Mass. | 6 First Normal School in America, Concord, Mass. |
| 3 Old House North of Lexington Green | 7 Nathaniel Hawthorne's Home, Concord |
| 4 John Hancock's Home, North View | 8 Portrait of Hawthorne |
| | 9 Monument, Meriman's Corner |
| | 10 Louisa M. Alcott's Home, Concord, Mass. |

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.

HAWAIIAN ISLANDS.

- 1 May Day Celebration for School
- 2 Group of Native Children at May Day Celebration
- 3 Native Children, May Day Celebration
- 4 Group of Chinese School Boys
- 5 Chinese and Japanese Girls
- 6 Chinese and Japanese Maidens
- 7 Native Lei Women
- 8 Floral Decorations in Cemetery May 30th
- 9 Floral Decorations in Cemetery May 30th
- 10 Floral Decorations in Cemetery May 30th
- 11 Cannon in Cemetery Decorated May 30th
- 12 Royal Mausoleum in Royal Cemetery
- 13 Water Flume for Irrigation Through Cane Field
- 14 A Trainload of Cane
- 15 Oahu Sugar Mill
- 16 Group About Plantation Store
- 17 Chinese Planting Rice, Hawaii
- 18 Rice Fields Near Honolulu
- 19 Chinese Duck Farm
- 20 Chinese Vegetable Man
- 21 A Load of Li Leaves
- 22 View of Kapiolani Park at Waikiki Beach
- 23 View in Kapiolani Park at Waikiki
- 24 Island in Kapiolani Park, Waikiki
- 25 Waikiki Road
- 26 Driveway, Waikiki
- 27 Native Canoe at Waikiki Beach
- 28 Dairy Farm at Head of Manoa Valley, Island of Oahu
- 29 Nuuanu Pali near Honolulu
- 30 Lunch After a Long Mountain Tramp
- 31 Typical Country Dwelling
- 32 A Part of Chinatown Under Guard During the Plague, Afterward Burned
- 33 Distributing in Chinatown, Fish and Poi, During Plague (Quarantined)
- 34 Beginning of Plague Fire in Chinatown, January 20, 1900
- 35 During the Burning of Chinatown, January 20, 1900
- 36 Residents of Chinatown Under Guard to Detention Camp
- 37 Residents Leaving Chinatown During Plague Fire
- 38 Residents Leaving Chinatown During Plague Fire
- 39 Kaunakapili Church After the Fire in Chinatown
- 40 A Portion of Chinatown After the Plague Fire
- 41 Japanese Servants of a Private Family
- 42 Building a Japanese Fishing Boat
- 43 Chinese School, Mr. Damon, Principal, in Center
- 44 Hawaiian Woman Working in Taro Fields
- 45 Entrance to Temple of Inoskinig, Rear of Yokohama
- 46 Emerson House, Waialua, Oahu
- 47 Japanese Bamboo Glass House
- 48 Hawaiian Eating Poi (Staple Food)
- 49 Woman Braiding Mat
- 50 Coconut Trees
- 51 Graduates of 1904 and Friends, Hilo Berz's School
- 52 Cactus
- 53 Below the Pali
- 54 Cadets, 1904, Hilo Berz's School
- 55 Coffee Berries, (Dark Red, Rich Dark Green)
- 56 Hawaiihi Church
- 57 A Family Group
- 58 Dining Room, Hilo Berz's School
- 59 Residence of W. G. Irwin
- 60 Graduates Hilo School, 1904
- 61 Hawaiian Woman
- 62 Private Residence of King
- 63 A Family Group and the Home
- 64 Cactus
- 65 Mother Carth, Missionary
- 66 Ships in Quarantines During Plague Winter of 1899-1900
- 67 Native Boys Ready to Dive for Coins
- 68 Group of Children of Leprous Parents
- 69 Mahukona, Hawaii
- 70 Car Loads of Sugar, at Mahukona Island of Hawaii
- 71 Landing of Small Boat
- 72 Inter-Islands Steamer, Kinau at Hilo Dock
- 73 Japanese Child
- 74 Streets in Hilo, Island of Hawaii
- 75 Tree Ferns near Crater of Kilauea

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HAWAIIAN ISLANDS—Continued.

- 75 Tree Ferns near Crater of Kilauea
- 76 Tree Ferns near Crater of Kilauea
- 77 Lava Cone, Crater of Kilauea
- 78 Lava Cone, Crater of Kilauea
- 79 Lava Flow, Crater of Kilauea
- 80 Lava Flow, Crater of Kilauea
- 81 Steam Hole in Crater of Kilauea
- 82 Barentine-Kaulani in Mid Ocean
- 83 South Sea Islands, Woman Pounding Poi
- 84 Load of Taro, a Tuber from which Poi, the Native Food is Made
- 85 Horses with Loads of Bananas
- 86 A Banana Field
- 87 Head of Kalihi Valley, near Honolulu
- 88 Royal Monument in Cemetery
- 89 Beach Off Diamond Head
- 90 Group of Chinese Children
- 91 Rice Field and Coconut Palms
- 92 Chinese Passengers on Oriental Boat
- 93 Hawaiian Ferns
- 94 Wild Poppies, one of the Very Few Wild Flowers Found in the Island
- 95 Interior of Morillili Church
- 96 Executive Building on Annexation Day, June 4, 1900
- 97 Ruins of Old Sugar Mill, Island of Oahu
- 98 Drawing Cane Cars to the Mill
- 99 Floral Decorations in Cemetery, May 30
- 100 Banana Field
- 101 Birdseye View of Honolulu
- 102 Punch Bowl on Extinct Crater
- 103 Annexation Day—Gov. Dole
- 104 On the Beach at Waikiki
- 105 Honolulu from the Harbor
- 106 Good Type of Chinese Girl
- 107 Picking Coffee
- 108 Waikiki, Cocoa Palms Mirrored in the Water
- 109 Coffee Blossoms
- 110 Hedge of Night Blooming Cereus, Oahu College
- 111 Koolan Side of the Pali
- 112 Governor S. B. Dole
- 113 Kealakeka Bay, Showing Cook's Monument
- 114 Hawaiian Fisherman Casting the Net and Spearing, Kealakeka Bay
- 115 Alexander Young Hotel
- 116 Rice and Taro Patches in Panoa Valley
- 117 Trolley Car on Hotel Street
- 118 Buffaloes in Honolulu's Suburbs
- 119 Prince David
- 120 Queen Liliuokalani
- 121 Prince Cupid
- 122 Volcano House
- 123 Light House Off Diamond Head Honolulu
- 124 Native Boys Diving for Coins
- 125 Harbor View
- 126 Scene on Docks
- 127 Corner of King and Fort Streets
- 128 A Portion of Fort Street
- 129 Postoffice, Showing Boxes Opening on Fort Street
- 130 First National Bank Building
- 131 Moana Hotel, Waikiki Beach
- 132 Native Grass House
- 133 Old Mission House
- 134 Judiciary Building, Former Home of the Chiefs
- 135 Statue of Kamehameha I, in Front of Judiciary Building
- 136 Executive Building, Formerly the King's Palace
- 137 Officer's Quarters, Formerly the King's Bungalow
- 138 Central Union Church
- 139 One of the School Buildings, Kamehameha School
- 140 Morillili Church, near Honolulu
- 141 Bishop Museum
- 142 Hawaiian Hotel
- 143 Central Fire Station
- 144 Hotel Melrose
- 145 Catholic Cathedral
- 146 Burning of Chinatown on account of Plague, January 20, 1900
- 147 High School, Former Home of Princess Ruth
- 148 Japanese School Building Decorated for Emperor's Birthday Exercises
- 149 Home of the Late Princess Kaiulani Waikiki
- 150 Kukui Street
- 151 Royal Palms on Grounds of the Late Princess Kaiulani
- 152 Coconut Palm Grove, Grounds of the Late Princess Kaiulani
- 153 Top of Coconut Palm Tree
- 154 Monkey Pod Tree in Center of Street
- 155 Cactus

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- 156 Bayan Tree
- 157 Cactus on Grounds of the Former Home of Queen Emma
- 158 Avenue of Royal Palms
- 159 Group of Native Children
- 160 Group of Chinese Children
- 161 Japanese Girl
- 162 A May Day Group, Palace Grounds

MIDWAY ISLANDS.

- 163 Settlement Laysan Islands
- 164 Villas on Green Islands
- 165 The Old Hut on Sand Island
- 166 Samoan House
- 167 Scrub Hills on Sand Island
- 168 Men of War, Hawks Hatching
- 169 Laysan—Guano House and Wharf
- 170 Deserted Village on Sand Island
- 171 French Frigate Shoals, Turtle Island

DEVELOPMENT OF HAWAII.

Rev. W. D. Westervelt, formerly a missionary to and now a resident of the Hawaiian Islands, has selected a series of beautiful and instructive views from that tropical country and has written a most interesting lecture to accompany the set.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 Map of Pacific. 2 Steamer "Australia." 3 Map of Hawaiian Islands. 4 Gathering Eggs, Laysan Island. 5 Guano Fields, Laysan Island. 6 Sea Gulls on Laysan Island. 7 Seals and Turtles on Laysan Island. 8 Capt Cook's Monument. 9 Capt. Cook's Ships. 10 War Canoes. 11 Funeral Canoes. 12 Shaving the Head. 13 House of Keawe. 14 Sacrifice Place in Temple. 15 Hawaiian Temple. 16 Idols on Walls. 17 Wooden Idol. 18 Stone Idol. 19 Kamehameha's Clerk. 20 Hawaiian Coat of Arms. 21 Hula Drummers. 22 Hula Girls and Drums. 23 Hula Dancer. 24 Preparing a Feast 25 Fishermen. 26 Surf Riding 27 Grass Houses. 28 Grass House Decaying. 29 Grass House, Interior. 30 Queen Emma's Birthplace. 31 Queen Emma's Hall. 32 Queen Emma. 33 Statue of Kamehameha. | <ol style="list-style-type: none"> 34 Kamehameha I at Spear Practice. 35 Face of Kamehameha I. 36 Queen Kaahumanu. 37 Kamehameha III. 38 Queen's Hospital. 39 Kamehameha V. 40 Lunalilo Home. 41 King Kalakaua. 42 Queen Kapiolani. 43 Kapiolani's Funeral. 44 Kapiolani's Hearse. 45 Princess Kaiulani. 46 Mausoleum. 47 Queen Lilioukalani. 48 King's Collection of Curios. 49 Queen's Collection of Curios. 50 President Dole. 51 Royal Band. 52 Royal Army. 53 Kamehameha School. 54 Bishop Museum. 55 Kamehameha Preparatory School. 56 Oahu College. 57 Kawaiahao Seminary. 58 Theological Seminary. 59 Catholic Church. 60 St. Louis College. 61 Episcopal Church. 62 Protestant Portuguese Church. 63 Kaumakapili Church. 64 Kawaiahao Church. 65 Central Union Church. |
|---|---|

VISIT TO HAWAII.

WITH LECTURE BY REV. W. D. WESTERVELT.

This lecture is entirely independent of that entitled the "Development of Hawaii, and can either be used in connection with it, or alone, as may seem desirable. The titles indicate the difference between the two.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 The "Australia." 2 Diamond Head. 3 Coconut Grove. | <ol style="list-style-type: none"> 4 Honolulu. 5 Honolulu, old view. 6 Boys Bathing. |
|---|---|

VISIT TO HAWAII—Continued

- | | |
|---|--|
| <ol style="list-style-type: none"> 7 Hawaiian Hotel. 8 Royal Palace. 9 Throne Room. 10 Residence. 11 Residence, second view. 12 Avenue to Residence. 13 Residence. 14 Lilioukalani's Home. 15 Flower Women 16 Night Blooming Cereus. 17 Ginger Blossom. 18 Queen's Hospital. 19 Y. M. C. A. 20 Oahu Prison. 21 Nuuanu Avenue. 22 The Pali 23 The Precipice. 24 Half Way Down the Pali. 25 Old Time Riding Costume. 26 Group of Native Girls. 27 A Family Dinner. 28 A Native Luan. 29 The Taro Plant. 30 Taro Field. 31 Pounding Taro into Poi. 32 A Kahuna. 33 Banyan Tree. 34 Coffee Plantation. 35 Papaia Trees. 36 Pineapples. 37 Pineapples and Traveller's Tree. 38 Pine Palm. 39 Pandanus. 40 Tree Fern. 41 Yucca. 42 Cactus. 43 Silver Sword. 44 Guavas. 45 Mangoes. 46 Alligator Pears. 47 Rice Fields, Plowing. 48 Rice Fields, Growing Rice. 49 Planting Sugar Cane. 50 Cutting Cane. 51 A Field of Cane. 52 Gathering Cane, Ox Carts. 53 Gathering Cane, Railroad. 54 Sugar Mill at Ewa. 55 Sugar Mill, Interior. 56 Pumping Station. 57 Railroad Station. | <ol style="list-style-type: none"> 58 Railroad and Coconut Trees. 59 Railroad Trestle. 60 Inter Island Steamer. 61 Hanalei River. 62 Hanalepe Falls. 63 Steamer off Leper Settlement. 64 A Leper Village. 65 Church and Mounted Lepers. 66 Church and School House. 67 Father Damien's Death Bed. 68 Above the Leper Villages. 69 The Precipices. 70 Wai-lu-ku Village. 71 Iao Valley. 72 Aiguille in Iao Valley. 73 Haleakala. 74 Riding Oxen. 75 Street in Hilo. 76 Coconut Grove. 77 Coconut Island. 78 Rainbow Falls. 79 Waipio Falls. 80 Lava Gods. 81 Stone Gods. 82 New Crater, 1899. 83 Lava Field, 1899. 84 Melted Lava Breaking through Dam, 1899. 85 New Crater, 1899, near view. 86 Fine Grained Lava, a-a, (ah-ah) 1899 87 Coarser a-a, 1899. 88 Pahoe-hoe Lava. 89 Lava Flow, 1880. 90 Lava Flow, two minutes later. 91 Lava Flow, twenty minutes later. 92 Lava Caves. 93 Basaltic Columns. 94 Hilo Gulch. 95 Volcano House. 96 Kilauea Iki. 97 Steam Holes. 98 Kilauea from Volcano. 99 Crossing a Crevice. 100 Intermittent Fire Hole. 101 Halemaumau. 102 On the Brink. 103 Making Lava Specimens. 104 After an Earthquake. 105 Entrance to the Under World. |
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See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SAMOA.

Hon. Bartlett Tripp, United States Commissioner to Samoa, collected a very fine selection of views during his stay among the beautiful islands of the southern seas, and the series of slides given below is among the most attractive which we offer. Their value is increased by the interesting lecture which our commissioner has prepared to accompany them, giving in addition to the description of the scenes, a very complete and concise statement of the resources of the islands and the character of their inhabitants. Copyrighted.

- | | |
|--|----------------------------------|
| 1 Apia. | 31 Lt. Launsdale. |
| 2 Apia Harbor. | 32 Entrenched. |
| 3 International Hotel. | 33 U. S. Consulate. |
| 4 Fleet of 1899. | 34 Mataala. |
| 5 Fleet of 1899. After the Ilurricane. | 35 Daughter of Mataafa. |
| 6 The Adler. | 36 Malietoa Tanu. |
| 7 Upolu. | 37 Malietoa Chiefs. |
| 8 A Samoan Lake. | 38 Malietoa Laupepe. |
| 9 Native Foot Bridge. | 39 Tamasese. |
| 10 A Samoan Road. | 40 View of Upolu. |
| 11 A Samoan Home. | 41 Surrender of Samoan Guns. |
| 12 A Group of Natives. | 42 Nearer View. |
| 13 Cocoa Nut Plantation. | 43 Third View. |
| 14 Savaii. | 44 Mataafa and Chiefs. |
| 15 Tropical Scene. | 45 Warriors. |
| 16 Samoan Fruit. | 46 Pango Pango Harbor. |
| 17 Waterfall. | 47 Outer Harbor. |
| 18 Samoan Toboggan Slide. | 48 Inner Harbor. |
| 19 German Consulate. | 49 Second View. |
| 20 Burial Scene. | 50 Third View. |
| 21 Behending. | 51 Pango Pango Village. |
| 22 Native Boys. | 52 Looking down the Harbor. |
| 23 Making Kava. | 53 Second View. |
| 24 Constructing a House. | 54 Third View. |
| 25 Samoan Hospitality. | 55 Fourth View. |
| 26 Apolimi. | 56 Fifth View. |
| 27 Interior of Apolimi. | 57 Home of Stevenson. |
| 28 Mulinu. | 58 Reception in Stevenson Home. |
| 29 Leading Lady of Samoa. | 59 Stevenson Group. |
| 30 Her Followers. | 60 Mountain near Stevenson Home. |
| | 61 Stevenson's Tomb. |

²²See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.



BULU BOYS OF FOUR TRIBES.

Illustration from
LECTURE ON AFRICA.

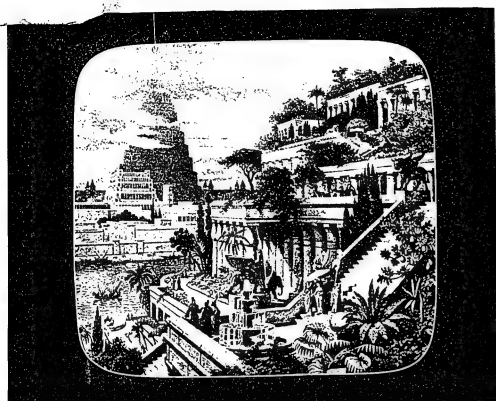
See List on Page 415.

From many different missionaries and travelers we have received original negatives of scenes in Africa.

They have also supplied us with written descriptions of the customs, religion, superstitions and other details of the lives of the various tribes.

Hence our slides on Africa are very comprehensive, and true to life, and great care has been exercised to select only the best from the large amount of material available.

Pastors and others interested in missions in Africa will find these slides very helpful.



HANGING GARDENS OF BABYLON.

Illustration from
LECTURE ON THE SEVEN ANCIENT WONDERS OF THE WORLD.

See List on Page 430.

Among the ancient cities of the world Babylon was very prominent. The hanging gardens of Babylon were among the "Seven Wonders of the Ancient World," a description of which will be found in our lecture on this subject.

Our lists of slides cover views in all parts of the Old World, and give the most interesting things to be found in all countries. Students of ancient and modern history, architecture, customs and inhabitants of the Old World, etc., etc., will find it profitable to study carefully this section of our catalogue.



THE BOAR HUNT.

Illustration from
DRESDEN GALLERY COLLECTION OF PAINTINGS.

See List on Page 474.

Paintings, statuary and other works of art are always attractive to the general public.

Our catalogue contains many slides covering the works of the old masters, as well as those of the best modern artists.

The above illustration is from our selections from the paintings in the famous Dresden Gallery. Others will be found under various heads in the section devoted to History, Literature and Art. The best sacred scenes will be found in the list of "Famous Paintings and Gems of Sacred Art." We invite a careful study of this section of our catalogue.



PAGODA AT HAN KOW, CHINA.

Illustration from Lecture on
CHINA AND HER FIGHT AGAINST THE CIVILIZED WORLD.

See List on Page 403.



TRAIL OF THE QUAKE AT SANTA ROSA.

Illustration from Lecture on
THE DESTRUCTION OF SAN FRANCISCO.

See List on Page 433.

337

HAVANA, CUBA.

- 1 Cabanas Fortress—The Dead Line or Laurel Ditch where all Political offenders were shot to death.
- 2 A Palm Driveway—Showing Camp of a detachment of U. S. troops.
- 3 Evacuation Day—General Castellanos, Cuba's "last" Captain General, being escorted from the Palace to the Wharf by American officers after the American Flag was raised.
- 4 Governor General's Winter Palace—Evacuation Day, January, 1899. American flag has just been run up on a flagstaff. U. S. Soldiers and people on house tops are waiting for Cuba's "last" Captain General to come out and take his departure.
- 5 Central Park, Hotel Inglaterra and Tacon Theatre.
- 6 Fireman's Monument, Colon Cemetery, Havana—Finest piece of marble work in the world. Cost \$150,000.
- 7 General Masco Leading a Charge.
- 8 Arrival of American Troops—Marching through Havana out to Camp.
- 9 A Group of Natives—In front of General Lee's headquarters at Buena Vista Station.
- 10 General Fitzhugh Lee and Staff.
- 11 Colon Cemetery—American Ladies' Memorial Committee decorating the graves of the crew of the "Maine."
- 12 The Maine—Being decorated by the American Ladies' Memorial Committee.
- 13 Morro Castle.
- 14 Homeward Bound—U. S. Troops on a transport returning from Cuba passing "Morro Castle."
- 15 Cabanas Fortress—Adjoining and looking toward Morro Castle. The political offender that entered here "Left Hope Behind."
- 16 Looking Down the Prado—Showing Morro Castle in the distance. The last building in the distance, to the right, is the "Presido" Penitentiary.
- 17 The Machina—Custom House Landing, showing little boats that passengers must use to get on or off foreign vessels.
- 18 Columbus Memorial Chapel—On his discovery of Cuba he evoked the divine blessing on this spot.
- 19 The Bone Yard—Colon Cemetery. Lots and Graves are leased for a term of years and if the lease is not kept renewed the bones are moved to the "Boneyard." An old custom.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

MODE WINEMAN SERIES.

Among artistic landscape photographers, Mode Wineman easily ranks among the few great artists. His Pictures are on exhibition at Thurber's Art Galleries, Chicago, and in other large cities. They are of national reputation. We present below a choice selection from the copyrighted pictures of the Mode Wineman series, all of which are colored under his personal supervision. Price, \$1.00 each.

- | | |
|--|--|
| 1 Main Street in Acoma | 24 Policeman Bob |
| 2 A Cool Dip | 25 Supai Jack |
| 3 Quadrangle of Capistrano Mission | 26 Please |
| 4 Great Caves of La Jolla | 27 Where the Havasupai Live |
| 5 The Silver Serpent of the Grand Canyon | 28 Capistrano Gardens |
| 6 Climbing Up to Acoma | 29 Now Shoot |
| 7 Solitude | 30 Modjeska at Arden |
| 8 Great Altar of Capistrano Mission | 31 Home of the Havasupai |
| 9 Capistrano Woman with Geese | 32 At Modjeska Ranch |
| 10 Peace | 33 Sunset |
| 11 Ruins of Capistrano Mission | 34 Modjeska at Her Ranch |
| 12 Belle of Capistrano | 35 Modjeska in the Forest |
| 13 A Corner of San Diego Mission | 36 See the Colorado River |
| 14 Havasupai Opera House | 37 San Luis Rey Mission |
| 15 Water! Water! Water! | 38 The Cloisters of Capistrano Mission |
| 16 Water! Water! Water! | 39 Among the Monsters |
| 17 Morning Star | 40 Carrying Water Up to Acoma |
| 18 Capistrano Kids | 41 Near Bright Angel |
| 19 In Supai Land | 42 At the Portals of Acoma Trail |
| 20 In Supai Land | 43 Defenders of Acoma Trail |
| 21 In Supai Land | 44 On the Trail to Acoma |
| 22 Belle of Laguna | 45 Another World |
| 23 Belle of Laguna | 46 Men and the Grand Canyon |

OLD MEXICO.

- | | |
|--|---|
| 1 Montezuma's Tree | 13 Peons at Work near Rabcon |
| 2 Old Aqueduct at Queretaro | 14 Popocatepetl from Tlamaca |
| 3 Old Bridge near Hercules | 15 Popocatepetl from Amecameca |
| 4 On the Trail in the Baranca | 16 Popocatepetl and Izlachihuatl from the Cathedral |
| 5 On the Banks of the Lerna | 17 The Portals near the Cathedral |
| 6 On the Alameda, Aguas Calientes | 18 Puente de Dios |
| 7 Orizaba, the Banana Palm | 19 Pyramid of the Sun from the Pyramid of the Moon |
| 8 Palms and Straw Houses at Rascons | 20 Queretaro, Church de la Cruz |
| 9 Panorama of Mexico City from the Cathedral | 21 Queretaro, Maximilian's Monument |
| 10 Panorama of San Luis Potosi | 22 Rio Lerma at Atequiza and Kilo |
| 11 Pathway of the Dead and Pyramid of the Moon | 23 Rubber Tree |
| 12 Salamanca, Cochín Hedge and Old Cactus | 24 Returning from Market, Amecameca |

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In ordering slides, please give page of catalogue, number of slide and title.

OLD MEXICO—(Continued).

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| 25 Salamanca; Cactus Hedge | 66 Canal De Laviga, Near the Banks of |
| 26 Salina Salt Works | 67 Canal De Laviga, Scene on |
| 27 The Scavengers | 68 Castle of Chapultepec |
| 28 Scene in the Village of Abra | 69 Cathedral of Chihuahua |
| 29 Stairway up the Sacramento | 70 Chapel of Sacramonte |
| 30 Statue of Columbus | 71 Chapultepec |
| 31 Statue of Cuiclahuac | 72 Chihuahua, Looking East |
| 32 Statue of Hidalgo in the Alameda | 73 Chihuahua from the Cathedral, Panorama of |
| 33 Street in San Luis Potosi | 74 Chihuahua from the Cathedral |
| 34 Street in Tula | 75 Chihuahua Water Cart |
| 35 Street in Amecameca | 76 Cholula from the Pyramid |
| 36 Street in Amecameca | 77 Church of Guadalupe |
| 37 Street Scene in Cassadore | 78 Church of Guadalupe, Interior |
| 38 Street Scene in Cimutha | 79 Church of San Marcos, Mexico |
| 39 Sugar Mill, Tamasopa | 80 Church of San Lucas, Ixtapalapa |
| 40 Tampico | 81 City of Mexico from Guadalupe |
| 41 Teloylucan, Old Mexico | 82 Guanaha, a Court with Palms |
| 42 At Metlatoyuca | 83 Diaz, President |
| 43 Bathing Pool at Metlatoyuca | 84 El Arba |
| 44 Coffee Plant | 85 El Salto Del Arba |
| 45 Entrance to the Alameda | 86 El Salto De Junacatlan |
| 46 Fenkerbach Ranch at Metlatoyuca | 87 Guanajuato |
| 47 Mexican Palms | 88 Great Spring near Hercules |
| 48 Aguas Calientes | 89 Orizaba |
| 49 Aguas, Pottery | 90 Groups about the Sugar Mills, Tamasopa |
| 50 An Aguador, Guanajuato | 91 Guanaha, Sugar Mills |
| 51 Aguador with Cart, San Luis Potosi | 92 Grove of Chapultepec |
| 52 Aguadors at the Fountain, San Luis Potosi | 93 Guadalupe, Carritas and Oxen |
| 53 Aztec Calendar Stone | 94 Guadalupe |
| 54 Aztec Calendar Stone | 95 Governor's Palace, Guadalupe |
| 55 Alameda, the City of Mexico | 96 Hacienda, Tamasopa |
| 56 American Tourist's Train in Mexico | 97 Hotel Sanus, Taminul |
| 57 An Idle Crowd | 98 Idol Found near the Pyramid of the Moon |
| 58 Aztec Antiquities | 99 Guanajuato, Reservoirs |
| 59 Aztec Calendar Stone | 100 Interior of San Tirol De Los Remedios, Cholula |
| 60 Bathing Tanks near Hercules | 101 Irapuato, Waiting for the Trains |
| 61 Bathing Scene in Hot Springs, Acequia | 102 Irrigation Wheel at Ahualaloo |
| 62 Bathing in Hot Springs, Acequia | 103 Irrigation Wheel at Ahualaloo |
| 63 Brizara, General View from the Bridge | 104 Iztaehihuatl from Amecameca |
| 64 Canal De Laviga, Native Boats | 105 Lagos |
| 65 Canal De Laviga, Rowing on | 106 Lagos Cathedral |
| | 107 Lavenderas, City of Mexico |
| | 108 Maguay Field |

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110	Malinche from Cholula	149	Typical Mexican Hacienda, Atole
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114	Putgueria and Carrets	153	The Alameda, Guadalajara
115	Mexican Street Market	154	Guanajuato, Mummies and Bones in the Catacomb
116	Mexican Street Scene, Carnadores	155	La Viga Canal, Upper End
117	Mexico, the 5th of May in the Plaza De Armas	156	Mango Grove and Melon Tree
118	Mexico, on the 5th of May in the Plaza De Armas, Street Scene	157	Mexican House and Equipment, Salt Plant at the Left
119	Mexico, East from the Cathedral	158	Mexico Palace
120	Tampico Light House	159	Native Cart and Ox Team, City of Mexico
121	Temasopa Canon	160	Native Carriage, Orizaba
122	Texcoco, Cloisters of Old Church	161	The Orange Market, City of Mexico
123	Toward Guadalupe from Alameda	162	Orizaba, Sugar Estate
124	Trail to Barranca	163	Cholula, the Pyramid
125	Tunnel, Temasopa Canon	164	Road in a Coffee Plantation
126	Tunnels, Temasopa Canon	165	Statue of Columbus, City of Mexico
127	View from Barrichtos	166	Vera Cruz, Panorama
128	View of Head of Goddess Centeotl	167	Vera Cruz, Harbor and Castle
129	Village	168	Water Cart and Donkey, City of Mexico
130	Village Scene, Banks of the Lerma	169	Yucca Palm
131	Washing at the Hot Springs	170	Coffee Burros
132	Women at the Fountain, Street to Guadalupe	171	Metlatoyuca
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271	Cathedral and Plaza at Oaxaca	315	Yaquis Indian Chair, Guadalajara	2
272	Plaza at Oaxaca	316	Mounted Police, Guadalajara	1
273	Buying Curios at Oaxaca	317	On the Plaza, Guadalajara	1
274	Milta Carriage at Oaxaca	318	A Corridor in the Penitentiary at Guadalajara	1
275	Enroute to Oaxaca	319	Penitentiary	1
276	Ox Team, Oaxaca	320	Penitentiary, Guadalajara	2
277	Street in Oaxaca	321	Penitentiary, Guadalajara	3
278	Oaxaca	322	French Quarter, Guadalajara	1
279	An Ox Team near Oaxaca	323	DeGolade Theatre, Guadalajara	1
280	Mountains near Oaxaca	324	DeGolade Theatre, Guadalajara	2
281	Cactus Fence and Natives at Milta	325	At Guadalajara	1
282	A Milta Shack	326	Church, Guadalajara	1
284	Belle of Milta	327	Guadalajara	1
285	Milta Beggar	328	Queretaro, near the Market	1
286	Audience Room, Milta Ruins	329	Aqueduct, Queretaro	1
287	Monoliths, Ruins of Milta	330	Aqueduct, Queretaro	2
288	Old Church, Milta	331	Maximilian Chapel, Queretaro	1
289	Ruins of Milta	332	Maximilian Chapel, Queretaro	2
290	Group at Ruins, Milta	333	Maximilian Hill, Queretaro	1
291	Monoliths, Milta	334	Old Convent, Queretaro	1
292	Monoliths, Ruins of Milta	335	Convent at Queretaro	1
293	Mosaics, Ruins of Milta	336	Washing in River at Queretaro	1
294	Ruins of Milta	337	Plaza, San Luis Potosi	1
295	A Milta Carriage	338	Fountain, San Luis Potosi	1
296	Ruins of Milta	339	Government Building, San Luis Potosi	1
297	A Milta Party	340	Observation Car leaving Orizaba	1
298	A Milta Carriage	341	Orizaba	1
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301	A Group of Native Children near Milta	344	At Orizaba	1
302	Native Children at Milta Ruins	345	Street in Orizaba	1
303	Cactus Fence and Native Shack at Milta	346	Plaza, Orizaba	2
304	Interior Old Aztec Church, Milta	347	Orizaba	2
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306	Group in Cactus Fence Gateway near Milta	349	Entrance to Sacred Hill, Amecameca	2
307	A Milta Carriage	350	Amecameca Hill	1
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OLD MEXICO—(Continued)

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353	Sacred Hill, Amecameca	2	384	On a Curve near Esperanza	1
354	Santa Anna on LaViga Canal	1	385	Orizaba, Esperanza Mexican Railway, near Esperanza	1
355	On LaViga Canal	1	386	Group at Hackalula	1
356	Soldiers at Pueblo	1	387	Group	2
357	At Pueblo	1	388	Falls in Temasopa Canon	1
358	Street in Parras	1	389	Group at Vista	1
359	Natives in Parras	1	390	Conquest of Mexico	1
360	Scrambling for Pennies, Parras	1	391	Coffee and Bananas at Julapa	1
361	At Parras	1	392	Coffee and Bananas at Julapa	2
362	At the Winery, Parras	1	393	Ruins of Old Fort	1
363	At Parras	2	394	Typical Adobe Hut	1
364	Lake in Bordo Garden, Cuernavaca	1	395	Near Maltrata	1
365	Cuernavaca	1	396	A Heavy Load of American Goods	1
366	A Walk in the Bordo Garden, Cuernavaca	1	397	Low Bridge on LaViga Canal	1
367	Bordo Garden, Cuernavaca	1	398	A Mexican in Cactus Alley	1
368	Cortes Palace, Cuernavaca	1	399	Un Centava, Senor	1
369	Pool at Puente de Dios	1	400	In the Rascon Mountains	1
370	Pool at Puente de Dios	2	401	Rascon Mountains	1
371	Puente de Dios	1	402	Above the Clouds near Esperanza	1
372	Pool at Puente de Dios	3	403	Above the Clouds, Esperanza	1
373	A Cactus Fence	1	404	Near Maltrata	1
374	Three Kinds of Cactus	1	405	On the Mexican Railway near Maltrata	1
375	Beggars at the Train, San Vincente	1	406	Mexican Railway near Maltrata	1
376	Sugar Cane Factory, San Vincente	1	407	Mexican Huts	1
377	Group, San Vincente	1	408	Scrambling for Pennies	1
378	Group at San Vincente	2	409	Hackalula Group	3
379	Group at San Vincente	3	410	Group at Hackalula	4
380	Sugar Cane Factory, San Vincente	1	411	Bull Fight, 15 Slides	1
381	Cuernavaca from the Palace	1			

OLD MEXICO—SUPPLEMENTARY

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413	Neptune Fountain, in Alameda	425	Burial of the Poor	1
414	On La Vega Canal, in City	426	Party Leaving Cemetery	1
415	Hidalgo Day Parade	427	Zocolo, or Poor People's Park	1
416	Parade in Front of Alameda	428	Scene in the Zocolo	1
417	Street Scene During Parade	429	Market Scene	1
418	Tomb of Juarez	430	Milk Sellers, on the Street	1
419	Grand Flower Stand, near Cathedral of Mexico	431	Tree of Cortez, Under Which He Wept After His Defeat the Night of July 1, 1520	1
420	Dunkes Loaded with Straw	432	The Thieves' Market	1
421	In Dolores Cemetery	433	Open Street Market	1
422	Native Burial—Carrying Casket	434	Floating Gardens of Montezuma	1
423	Another View in Cemetery	435	Street Scene, with Children	1

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JLD MEXICO—(Continued)

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| 436 Tomb of 850 U. S. Soldiers, Killed in Mexican War | 467 Living in Holes in Mountain Along Railway |
| 437 A Store Window in Mexico | 468 Rock on Railway, Size 8x12x14 Feet, Fell 200 Feet |
| 438 On San Francisco Street | 469 Street Musicians, Queretaro |
| 439 Lucky Pole—to Prevent Accidents to Workmen | 470 Mounted Police, Queretaro |
| 440 Tomb of Marimon | 471 Police Drill, Queretaro |
| 441 In Front of Sacred Shrine of Guadalupe, City of Mexico | 472 Mexican Band, Queretaro |
| 442 Shrine of Guadalupe | 473 Infantry Drill, Queretaro |
| 443 Steps Up to Sacred Shrine | 474 Cavalry on Street, Queretaro |
| 444 City of Guadalupe, from Sacred Shrine | 475 Indian Boy Harpist in Hotel, Queretaro |
| 445 Street Vendors at Shrine | 476 Spot Where Maximilian, Marimon and Majia Were Executed, Queretaro |
| 446 Entrance to Pácco, or Grand Drive to Chapultepec | 478 Street Scene in Guanajuato |
| 447 Equestrian Statue of Charles IV on Pácco | 479 Front of Theatre, Guanajuato |
| 448 Private Palace, on Pácco | 480 Street Scene, Guanajuato |
| 449 Native Shack, on Pácco | 481 Street Scene, Guanajuato |
| 450 American Home, on Pácco | 482 In the Cemetery, Guanajuato |
| 451 Private Residence, on Pácco | 483 Market Place, Guanajuato |
| 452 Old Gates of Old City of Mexico | 484 Street Band, San Angel |
| 453 Castle of Chapultepec, from Old Aqueduct | 485 Above the Clouds at Esperanza |
| 454 Carriages on Pácco at Castle of Chapultepec | 486 Ox Cart and Team, Monterey |
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| 456 Pavilion in Grounds | 488 Old Temple on Battlefield |
| 457 Montezuma's Tree | 489 Same, Side View |
| 458 Another View in Grounds | 490 Entrance to Plaza, Orizaba |
| 459 Paved Road from Chapultepec to Cuernavaca, Built by Cortez, Length 80 Miles | 491 In the Plaza, Orizaba |
| 460 Band Stand in Plaza, Cuernavaca | 492 Street Scene, Orizaba |
| 462 Tram Car for Hacienda, at Station | 493 Cross, Showing Where Aztec Battle Occurred, Orizaba |
| 463 Natives at Railway Station | 494 Street Scene, Aguas Calientes |
| 464 Wreck on Mexican Central Ry. | 495 Interior of Hotel, Aguas Calientes |
| 465 Same, Different View | 496 Exterior of Cathedral, Aguas Calientes |
| 466 Natives Stealing Wreckage | 497 Another View of Same |
| | 498 Interior View of Cathedral |
| | 499 In Rascon Canyon, on Way to Tampico |

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ISTHMUS OF PANAMA AND U. S. CANAL, with Lecture.

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|---|--|
| 1 Title | 39 Station, Culebra |
| 2 Map of the Western Hemisphere | 40 Abandoned Cranes, Empire |
| 3 Portrait of M. de Lesseps | 41 Abandoned Engines, Empire |
| 4 Map of the Isthmus | 42 Shanty and Mosquito Paradise |
| 5 Entrance to Canal on the Pacific Side | 43 Abandoned Dumps at Empire |
| 6 Palm Avenue, Ancon | 44 Empire Hill from the Canal |
| 7 Native Fruit Boat | 45 Canal at Empire |
| 8 Harbor View, Old Front, Panama | 46 Canal Beyond Empire |
| 9 Promenade on Sea Wall, Panama | 47 The Chagres River |
| 10 Gasoline Launch | 48 Chagres River and Abandoned Houses |
| 11 Street Scene, Panama | 49 Old Church, Chagres Town |
| 12 Market Place, Panama | 50 Old Church, Altar Piece |
| 13 Hotel Marina, Panama | 51 River Scene, Chagres Below Gatun |
| 14 Park in Front of Hotel, Panama | 52 River Scene, Chagres Below Gatun |
| 15 Canal Commissioners' Building | 53 Town from Railway Station |
| 16 Water (Wagon) Supply | 54 Engineer's Home |
| 17 Bishop's Palace, Panama | 55 Engineers' Headquarters, Gatun |
| 18 Hotel Central, Panama | 56 Luncheon at Mouth of Chagres River |
| 19 Cathedral, Panama | 57 Chagres Emptying into the Caribbean |
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| 21 Laundry, Washerwomen, Panama | 59 Office Panama Railway, Colon |
| 22 President's House, Panama | 60 Pier of Panama Railway |
| 23 Chief Engineer's House | 61 Martinique Negress Fortune-Teller |
| 24 Railway Station, Panama | 62 Market House, Colon |
| 25 Railway Bridge, Panama | 63 U. S. Marines at Colon |
| 26 Railway Car, Panama | 64 Residence Quarter, Colon |
| 27 Cathedral Tower, Old Panama | 65 Street Scene, Colon |
| 28 Culebra Cut | 66 Abandoned Box Car |
| 29 Culebra, Small French Dredge | 67 Cemetery of Mt. Hope, Colon |
| 30 Street in Culebra | 68 Statue of Columbus, Cristobal |
| 31 Large American Dredge, Culebra | 69 M. de Lesseps' House, Cristobal |
| 32 Canal Digging Near Culebra | 70 Outlook from Canal to Sea |
| 33 Canal Near Culebra | 71 Map Showing the Canal Zone |
| 34 West End of Culebra Cut | 72 Topographical Map of the Canal |
| 35 Dump Cars Used by the French | |
| 36 Culebra Cut from the Bottom | |
| 37 Cantina (Drinking Shop), Culebra | |
| 38 Panama Army Band | |

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| 74 Pelicans at Reef at Panama Vieja | 86 Marines at Empire Hill |
| 75 General View of Panama from Canal | 87 Chagres River (Canal), Cayuco |
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| 77 Rined Doorway, Panama | 89 Native Girl, Gatun |
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| 79 Laundry Wagon, Panama | 91 River Scene, Chagres Below Gatun |
| 80 Fortifications, Panama | 92 Town of Chagres |
| 81 Vultures on Bench, Panama | 93 Gateway, San Lorenzo, Chagres |
| 82 Railway Station, Panama | 94 Moat, San Lorenzo |
| 83 Small Hospital Ancon | 95 Doorway, San Lorenzo |
| 84 Culebra Cut | 96 Canal, Gatun to Colon |
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COUNTRIES AND CITIES. EUROPE.

ENGLAND AND THE CITY OF LONDON.

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| 1 Eton College. | 22 Eddystone Lighthouse. |
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| 10 Hampton Court Palace. | 31 Salisbury, St. Anne's Gate. |
| 11 Twickenham Ferry. | 32 St. Albans. |
| 12 Pope's Villa, Twickenham. | 33 Sunbury-on-Thames. |
| 13 Eel Pie Island. | 34 Warwick Castle, Cedar Room. |
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| 18 Sion House. | 39 Magdalene College, Oxford. |
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| 21 Gibraltar. | |

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| 2 Serpentine, Hyde Park. | 17 Tower of London, Inscription in Beauchamps Tower. |
| 3 Albert Hall. | 20 Monument, King William's Street. |
| 4 Trafalgar Square. | 21 Mansion House. |
| 5 Houses of Parliament. | 22 Lambeth Palace from Suspension Bridge. |
| 6 Haddon Hall. | 23 Thames Embankment. |
| 7 London Bridge. | 24 British Museum. |
| 8 Bas Relief from the Tomb of the Mausole, London Museum. | 25 British Museum, North Egyptian Room looking north. |
| 9 Her Majesty the Queen. | 26 British Museum, Third Greco-Roman Room, north side looking west. |
| 10 Portrait of Queen Victoria. | 27 British Museum, First Egyptian Room looking north. |
| 11 Portrait of Edward VII. | |
| 12 Portrait of Queen Alexandra. | |
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| 15 Tower of London, Group of Warders. | |

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| 29 British Museum, Geology Room No. 6, Megatherium. | 39 House of Commons. |
| 30 Trafalgar Square from National Gallery. | 40 St. Thomas Hospital. |
| 31 National Gallery and St. Martin's Church. | 41 Bank of England. |
| 32 Piccadilly Circus. | 42 Temple Bar. |
| 33 A Hansom Cab. | 43 St. Paul's Cathedral. |
| 34 Buckingham Palace, perspective. | 44 St. Paul's Cathedral, from the East. |
| 35 Bushnell Park, Chestnut Ave. | 45 St. Paul's Cathedral, Interior. |
| 36 House of Parliament. | 46 St. Paul's Cathedral, Exterior. |
| 37 House of Parliament from Lambeth Bridge. | 47 The Guildhall, Interior. |
| | 48 Royal Exchange. |
| | 49 Zoo, Camel. |
| | 50 Zoo, Young Elephant. |

WESTMINSTER ABBEY.

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| 1 View from the Dean's Yard. | 11 North Transept. |
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| 5 Tomb of Henry Seventh. | 15 Grave of Dickens in the Poets' Corner. |
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| 7 Coronation Chair, Close View. | 17 Choir, from the South. |
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| 9 Tomb of Chas. and John Wesley. | 19 Tomb of Mary, Queen of Scots. |
| 10 West Side North Transept. | |

WINDSOR CASTLE

50 Slides with Lecture. 40c Plain; 80c Colored.

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| 2 Entrance to Castle | 18 Statue of Queen Victoria |
| 3 Plan of Castle | 19 The Upper Guard from Home Park |
| 4 Gateway of Henry VIII. | 20 The Guard Chamber |
| 5 King's Guard at the Castle | 21 The Presence Chamber |
| 6 The Horse Shoe Cloisters | 22 The Vandyke Room |
| 7 St. George's Chapel, South Front | 23 The Rubens Room |
| 8 A Corner of St. George's Chapel | 24 The Waterloo Chamber |
| 9 Nave, Looking East | 25 The Throne Room |
| 10 Choir, Looking West | 26 The Grand Reception Room |
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| 12 Interior Albert Memorial Chapel, Looking East | 28 The East Terrace and Garden |
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| 14 Approaching the Round Tower | 30 The Corridor, Another View |
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| 16 The Norman Gateway | 32 Statue of Consort and Queen |
| | 33 The Dining Room |
| | 34 The Crimson Drawing Room |

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WINDSOR CASTLE—(Continued.)

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| 39 Long Walk from Snow Hill | 47 Eton College |
| 40 Snow Hill | 48 The Terrace Guns |
| 41 Virginia Water | 49 Private Audience Room |
| 42 Ruins at Virginia Water | 50 Queen Victoria, Statuary |

THE LIFE OF OLIVER CROMWELL

35 Slides With Lecture. 40c Plain; 80c Colored.

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| 1 Four Portraits: Father, Mother, Uncle and Oliver, aged two years | 18 Watching the King on His Way to Westminster Hall |
| 2 Portrait of Oliver Cromwell, by Samuel Cooper | 19 Charles I. on His Way to Execution |
| 3 Portrait of King Charles I. | 20 Burial of Charles I. |
| 4 Cromwell on His Farm | 21 Firing the Steeple of St. Peter's Church at Drogheda |
| 5 Signing the Scottish National Covenant | 22 Shipping Irish Slaves as Prisoners from Bristol |
| 6 Charles I. Demanding the Five Members at the Guild Hall | 23 Cromwell at the Battle of Dunbar |
| 7 An Ambuscade at Edgehill | 24 The Taking of Worcester |
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| 9 Charles I. Receiving the Envoys at the Siege of Gloucester | 26 An Ambassador from the King of Spain Received in Audience by the Parliament |
| 10 The Battle of Marston Moor | 27 The Battle of Portland |
| 11 Cromwell Drilling His Troopers | 28 Admiral Van Tromp Orders a Broom Hoisted to the Masthead |
| 12 After Naseby | 29 Cromwell Orders the Mace Taken Away |
| 13 Charles I. Turned From Naseby by Lord Cornwall | 30 Cromwell at the Age of Fifty-one |
| 14 Razing House Defended by the Cavaliers | 31 Cromwell Going to Westminster for Installation |
| 15 The First Meeting of Cromwell and Charles I. | 32 The Second Installation of Cromwell |
| 16 A Puritan Coerced into Drinking to the King's Health | 33 Statue of Cromwell, by Thornycroft |
| 17 Cromwell's Tattered Veterans on the March | 34 Life Mask of Cromwell |
| | 35 Death Mask of Cromwell |

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| 1 Blessing of the Harvest, J. Breton | 7 La Foi, Wentworth |
| 2 The Gleaner, J. Breton | 8 The Shepherdess, Lerolle |
| 3 The Mowers, Dupre | 9 The Choir Singing, Dauvart |
| 4 The Catechism, Muenier | 10 La Reve, Detaille |
| 5 Job, Bonnat | 11 Saint Cecelia, Gauthier |
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SCOTLAND

96 Slides with Lecture. 40c Plain; 80c Colored.

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- 3 Fountain, Holyrood Palace
- 4 Fedburg Abbey, West Front
- 5 Netley Abbey, South Transept
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- 7 Birth Place of Robert Burns
- 8 Near View of Home
- 9 Hotel on the Doon, Ayr
- 10 Flower Garden, Home of Burns
- 11 Garden View, Home of Burns
- 12 Tomb of Burns' Father
- 13 In the Old Kirk-Yard, Ayr
- 14 Looking Across the Doon to Monument
- 15 Burns' Monument, Ayr

PART II

- 16 Near View of Monument
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PART III

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65 Slides with Lecture. 40c Plain; 80c Colored.

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- 3 The River Arno
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- 5 On the Ponte Vecchio
- 6 Panorama of the Three Bridges on the Arno
- 7 Triumphal Arch
- 8 Loggia del Bigallo
- 9 Campanile of Cathedral
- 10 Creation of Eve, Sculpture in Campanile
- 11 Facade of Cathedral
- 12 Cathedral
- 13 North Porch of Cathedral
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- 16 Bronze Door of Baptistery, by Ghiberti
- 17 Panel of Door, Representing Paradise
- 18 Monument to Lorenzo Medici, by Michael Angelo
- 19 Monument to Giuliano de Medici, by Michael Angelo
- 20 Mercato Vecchio, Via del Cavaliere
- 21 Palace Vecchio
- 22 Courtyard of Palace Vecchio
- 23 Michael Angelo Gallery
- 24 Descent from the Cross, by Angelo
- 25 Statue of Angelo
- 26 Bust of Angelo
- 27 Loggia di Lanzi. Exterior.
- 28 Loggia di Lanzi. Interior
- 29 Loggia di Lanzi. Interior
- 30 The Chorister Boys. Bas Relief, by Lucca della Robia

GERMANY AND THE RHINE

12 Slides with Lecture. Price 40c Plain; 80c Colored.

- | | |
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| <ol style="list-style-type: none"> 1 Ehrenbreitstein 2 Bingen 3 The Rat Tower 4 Gardens and Royal Palace at Stuttgart 5 Castle Stotzenfels 6 Castle Wartburg | <ol style="list-style-type: none"> 7 New Castle Drachenfels 8 Cologne Cathedral 9 Castle Ehrenfels 10 The Bridge and Cathedral of Cologne 11 Octagonal Tower, Heidelberg 12 Arch of Triumph, Munich |
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PART III

- 31 Courtyard and Stairway, Palazzo del Podesta
- 32 Church of S. Maria Novella
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- 34 Uffizi Palace and Tower of Vecchio
- 35 Uffizi Palace, One of the Galleries
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- 56 Cell of Savonarola
- 57 Portrait of Savonarola, by Bartolomeo
- 58 Dante Reading Poetry to Beatrice
- 59 Dante and Beatrice on the Arno
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- 61 Statue Duke Ferdinand
- 62 Casa Guidi, Home of Browning's
- 63 Mrs. Browning's Tomb
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34 Slides with Reading. Price: 40c Plain; 80c Colored.

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| <ol style="list-style-type: none"> 1 Old Glory Floating over Lake Windermere 2 English Jack at Windermere 3 Old England Hotel, Bowness on Windermere 4 Lake Windermere 5 Near View, Old England Hotel 6 Side View of Hotel 7 Boat House 8 Church at Windermere 9 Pumping Station 10 A Row of Vine-Covered Houses 11 Parish Church and Graveyard 12 View of the Lake 13 A Hunting Preserve 14 Playing 15 On the Tramp 16 Stage and Four 17 Majestic Oak | <ol style="list-style-type: none"> 18 Entrance to One of the Estates 19 Farmer Ploughing 20 An English Lane with Vine-Covered Wall 21 A Typical Scene 22 Entrance to Keswick Hotel 23 Hotel Keswick 24 Staging Party 25 Hotel Grounds, Keswick 26 The Greta River, Keswick 27 A Delightful Nook 28 The Druid's Circle, Keswick 29 A Beautiful Mirror 30 Derwent Water from Catbells 31 Dungeon Ghyll 32 Blea Tarn and the Longdale Pikes 33 The Bowdler Stone, Borrowdale 34 The Falls of Lodore |
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FAMOUS PICTURES OF HOLMAN HUNT

20 Slides with Reading. Price: 40c Plain; 80c Colored.

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| <ol style="list-style-type: none"> 1 Portrait of Hunt, Richmond 2 Morning Prayer 3 Rienze 4 The Beloved 5 The Hiring Shepherd 6 Portrait Dante Gabriel Rossetti 7 Claudio and Isabella 8 The Light of the World 9 Strayed Sheep 10 The Awakened Conscience 11 The Importunate Neighbor | <ol style="list-style-type: none"> 12 The Afterglow 13 The Lady of Shalott 14 The Seapagoat 15 The Bride of Bethlehem 16 The Tuscan Straw Plaiter 17 The Finding of Christ in the Temple 18 Christ Amongst the Doctors 19 The Shadow of Death 20 Sorrow |
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FAMOUS PAINTINGS OF THE RYKS MUSEUM, AMSTERDAM, HOLLAND

15 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1 Portrait of Prince William II of Orange and His Bride, Maria Stuart, Van Dyck 2 Portrait of Nicholas Hasselaer, Frans Hals 3 De Nar, Frans Hals 4 Portrait of Admiral E. M. Kortenaar, Helot 5 Portrait of Admiral Aart Van Nes, Helot 6 The Water Wheel and Mill, Hobema | <ol style="list-style-type: none"> 7 Portrait of Admiral Piet Hein-Keysers 8 Maria Boodschap, Murillo 9 Boerengezelschap, Ostade 10 Portrait of Maria Joachimsdr. Pickenoy 11 The Linen Drapers, Rembrandt 12 The Night Watch, Rembrandt 13 The Windmill, Ruisdael 14 The Visit of the Doctor, Jan Steen 15 The Visit of St. Nicholas, Jan Steen |
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| 6 South Portal of the Tuileries. | 43 Achilles and Briseis. |
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| 13 Assyrian Hall, Louvre. | 50 Temple of Sibyl. |
| 14 Venus De Milo. | 51 The Cascades. |
| 15 Diana A La Biche. | 52 Bois De Boulogne. |
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| 3 Arc De Triomphe De l'Etoile. | 9 Interior of Church. |
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| 36 Louvre, Main Entrance. | 78 Luxembourg Palace, Throne Hall. |
| 37 Louvre, Buildings. | 79 Boulevard des Capucines. |
| 38 Louvre, Pavillion Richelieu. | 80 Seine with City Hall (Hotel de
Ville). |
| 39 Gallery of Apollo. | |
| 40 Gallery of Apollo, St. Etienne. | |
| 41 Gallery of Caryatides. | |
| 42 Gallery of Paintings. | |

*See Index to Slides at End of Catalogue.

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PARIS AND VICINITY—(Continued)

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| 83 Pont Neuf. | 95 Hotel des Invalides, rear view. |
| 84 Panorama from Notre Dame. | 96 Panorama looking toward the Trocadero. |
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| 86 Same, panoramic view. | |
| 87 Boulevard Malesherbes, Church St Augustine. | 98 Palais de l'Industrie, entrance. |
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| 90 Church St. Etienne du Mont. | 101 St. Cloud, Cascade. |
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| 2 Palace and Hot House. | 15 Gallerie des Glaces Cheminee. |
| 3 Front of Palace and Fountain. | 16 Hall of Crusades. |
| 4 Basin of Apollo. | 17 View of Gardens, Lake and Fountain. |
| 5 Gala Carriage of Napoleon I. | 18 Palace, Fountain. |
| 6 Last Moments of Napoleon. | 19 Bed Chambers of Louis XIV. |
| 7 Bed of Marie Antoinette, Palace of Fontainebleau. | 20 Palace, Interior of Chapel. |
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| 9 Fontainebleau, Gallery of Plates. | 22 Petit Trianon, Farmhouse and Lake. |
| 10 St. Germain Palace, 16th Century Facade. | 23 Petit Trianon, Old Mill. |
| 11 Church of St. Germain, l'Auxerrois. | 24 Petit Trianon, Garden Gate. |
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MONACO.

- | | |
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| 1 Monte Carlo. | 4 Monte Carlo, from hill above town. |
| 2 Monte Carlo, near. | 5 Monte Carlo, Gardens. |
| 3 Monte Carlo, Gambling Rooms. | |

NICE.

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| 1 The English Garden. | 3 View of the Harbor. |
| 2 View from Villa Francha Road. | |

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JOAN OF ARC—THE HEROINE OF FRANCE

52 Slides with Reading. Price: 40c Plain; 80c Colored.

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| 1 Introductory Slide | 29 Father and Uncle of Joan Watching the Procession |
| 2 Home of Joan of Arc, Domremy | 30 Joan Drills her Father |
| 3 Statue of Joan of Arc, by Chapu | 31 Joan Bids the Duchess Goodbye |
| 4 First Visions | 32 Tower of St. Lucien |
| 5 Vision of Joan, Lenepveu | 33 Joan's Armour Hung in Church of St. Denis |
| 6 Vision at the Fairy Tree | 34 Joan Captured at Compiegne |
| 7 Joan in Meditation | 35 Joan a Prisoner, Statue at Boussecours |
| 8 Map of Route of Joan's Activity | |
| 9 Call to Mission in France | 36 Pierre Couchon, Bishop of Beauvais, from his Tomb |
| 10 Chateau D'Vaucouleurs | 37 Gateway to Palace of Bishop of Beauvais |
| 11 Joan Calls upon the Governor of Vaucouleurs | 38 The Examination of Joan by the Bishop |
| 12 The Governor Helps Joan with Equipment for Her Mission | 39 The Consultation of Bishop and Doctors with Joan before Them |
| 13 Battle of the Herrings | 40 First Public Trial of Joan |
| 14 Joan Discovers and Interviews the King | 41 Private Examination in Jail |
| 15 Joan Chooses Her Standard Bearer | 42 Joan Signs the List of Accusations |
| 16 Joan Discovers the Conspirators | 43 Death of Joan, by Lenepveu |
| 17 Joan Reprimands the Conspirators | 44 Joan Commends her spirit to God |
| 18 Joan and La Hire | 45 Statue by Fremiet (new model) |
| 19 Joan's Entry into Orleans, by Scherer | 46 Statue of Joan at Orleans, by D. Foyatier |
| 20 Siege of Orleans, by Lenepveu | 47 Portrait of Joan, Hotel De Ville at Rouen |
| 21 The Capture of the Tourelles by Joan | 48 Statue of Joan at Paris, E. Fremiet |
| 22 Joan Caring for a Wounded English Soldier | 49 Joan from a Miniature of XV Century |
| 23 Capture of Orleans | 50 Statue of Joan at Compiegne |
| 24 Joan Binds up the Wounds of One of Her Soldiers | 51 Monument at Boussecours |
| 25 Joan Dictating Letters to Her Parents | 52 Portrait of Joan formerly in the Church at St. Maurice, Orleans, Now in the Trocadero, Paris |
| 26 Joan Resting after Jargeau | |
| 27 Cathedral at Rheims | |
| 28 Coronation of Charles | |

STATUARY OF THE LUXEMBOURG, PARIS

15 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
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| 1 The Infant, Bloche | 8 The Kiss, Rodin |
| 2 Le Froid, Bloche | 9 The Lecture, Chartrousse |
| 3 Genius Guarding of Secrets of the Tomb, Marceant | 10 Two Bear Cubs Playing, Peter |
| 4 Eve, Dogonet | 11 Saint Cecilia, Gautbier |
| 5 La Fileuse, Mereau | 12 Immortality, Longpied |
| 6 Danaide, Rodin | 13 The Kiss, Dampit |
| 7 La Pensee, Rodin | 14 Saint Jean, Dampit |
| | 15 Joan of Arc, Chapin |

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CITIES OF GERMANY.

BERLIN.

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| 2 Statue of Frederick Wm. III, Thiergarten. | 30 Great Elector's Monument. |
| 3 Statue of Queen Louise, Thiergarten. | 31 Old Museum. |
| 4 Statue of Goethe, Thiergarten. | 32 Old Museum. |
| 5 Leipsic Place. | 33 "Lion Slayer of Amazon," Old Museum. |
| 6 Koenig Platz and Column of Victory. | 34 National Gallery. |
| 7 Column of Victory. | 35 New Art Gallery. |
| 8 General Staff, Moltke House. | 36 Bourse. |
| 9 French Embassy. | 37 Imperial Mint. |
| 10 Frederick Street. | 38 On the Spree. |
| 11 Frederick Street Railway Station. | 39 Fruit Boats on the Spree. |
| 12 Railway Station—Alexander Place. | 40 On the Spree, another view. |
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| 14 Schiller Statue at Royal Theatre. | 42 Kaiser Wilhelm Street. |
| 15 St. Hedwig's Church. | 43 Lessing Theatre. |
| 17 Palace of the Crown Prince. | 44 Lehrte Railway Station. |
| 18 Dining Room in Palace. | 45 Technical High School, Charlottenburg. |
| 19 The Chapel of the Palace. | 46 Grunewald Castle, near Berlin. |
| 20 Frederick the Great's Monument. | 47 Bismark's Palace. |
| 21 University Buildings. | 48 Old Market and Church. |
| 22 Opera House. | 49 Panorama of Berlin. |
| 23 Arsenal. | 51 Lehrte R. R. Station. |
| 24 Entrance to the Arsenal. | 52 Berlin Cathedral. |
| 25 Under the Lindens and Government Buildings. | 53 Royal Castle, Throne Room. |
| 26 Castle Bridge. | 54 Asleep at His Post. |
| 27 Royal Palace. | 55 Return of Parade. |
| 28 Schloss Platz, Palace Square. | 56 Frederick's and Louise's Tombs. |
| | *58 Thiergarten, Siegesaale. |

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- | | |
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| 1 The Bridge, River and City. | 6 Bruhl's Terrace. |
| 2 The Market. | 7 Schloss Strasse. |
| 3 Belvedere. | 8 Art Gallery. |
| 4 Scene in Dresden, 1. | 9 Russian Church. |
| 5 Scene in Dresden, 2. | |

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- | | |
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| 1 Cliffs. | 4 Binz. |
| 2 Lasswitz. | 5 Castle Putbas. |
| 3 Cliffs. | |

See Index to Slides at End of Catalogue.

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THE RHINE: ITS GLORIES AND ITS LEGENDS

100 Slides with Lecture. Price: 40c plain; 80c colored.

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| 2 Cathedral, interior | 45 Caub |
| 3 Cathedral, tower unfinished | 46 Gutenfels Castle |
| 4 Cathedral, Eastern view | 47 Bacharach |
| 5 Cathedral, South side | 48 Bacharach, St. Werner's Ruins |
| 6 Cathedral and Panorama of the City | 49 Sooneck Castle |
| 7 Cathedral, side view from S. E. | 50 Rheinstein Castle, Front View |
| 8 Cathedral, South Portal | 51 Rheinstein Castle, Side View |
| 9 Cathedral, Central Portal | 52 Bingen |
| 10 Interior Church of St. Ursula | 53 Bingen from across Rhine |
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| 14 St. Martin's Church | 57 Wiesbaden, Kursaal and Lake |
| 15 River Front Landing; (Cathedral at left, Tower in Center) | 58 Wiesbaden, Kursaal, Lake and Park |
| 16 Donkey and Milkcart | 59 Wiesbaden, Greek Church and Chapel |
| 17 Hotel du Nord and Bridge | 60 Mayence, the way they wash |
| 18 Bonn and the Ferry | 61 Mayence from hill above |
| 19 Koenigswinter and the Rhine | 62 Mayence, Guttenberg Platz and Cathedral |
| 20 Drachenfels Castle Old, Ruins | 63 Mayence, R. R. Depot |
| 21 Drachenfels and Seven Mountains | 64 Worms, Cathedral from S. W. |
| 22 Rolandseck and Seven Mountains | 65 Worms, Luther Monument |
| 23 Remagen | 66 Worms, Luther Tree |
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| 26 Coblenze and Pontoon Bridge | 69 Castle Tower |
| 27 Coblenze and Ehrenbreitstein from opposite side | 70 Heidelberg Castle, the Great Tun |
| 28 Coblenze from Thal | 71 Interior Castle Court Yard |
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| 31 Stolzenfels Castle, near Oberlahnstein | 74 Castle from hill above |
| 32 Lims | 75 Castle, City to right, River, Bridge and Hill opposite |
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| 34 Boppard | 77 Castle, Two Towerfront building |
| 35 Church at Boppard | 78 Castle, Courtyard with Octagon Tower |
| 36 St. Goar, (R. R. tracks and Projection of Land) | 79 Castle, Entrance |
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| 38 Rheinfels and St. Goar | 81 Castle, Elizabeth's Terrace |
| 39 Lorelei Rock | 82 Castle, Ruins from Moat |
| 40 Rheinfels Castle, Front View | 83 Castle and Neck or Bridge |
| 41 Oberwesel from Schonberg Castle | 84 Castle, Student's Prison (Car-cen) |
| 42 Oberwesel | 85 Baden-Baden |
| | 86 Baden-Baden, another view |
| | 87 Friburg, Cathedral |
| | 88 Strasburg, Cathedral |

THE RHINE, ITS GLORIES AND ITS LEGENDS—(Continued.)

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| 90 Strasburg, Stork's Nest | 95 Rapids and Bridge above Falls |
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| 92 Constance Bridge and Cathedral | 97 Rolling and Foaming Waters below the Castle |
| 93 Constance from Cathedral Tower | 98 Falls and Castle |
| | 99 Farewell to Falls |
| | 100 Village below the Falls |

BOHEMIA

100 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
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| 1 Vyshehrad, Prague | 35 Konopist |
| 2 Prague, Hradchien | 36 Carlsbad |
| 3 Karlsbrücke and Hradschien, Prague | 37 Kromeriz Colonnade, Moravia |
| 4 Old Town, Prague | 38 Tabor |
| 5 Stone Bridge and a Part of Old Town, Prague | 39 Market Place in Tabor |
| 6 Old City Tower of Prague | 40 View of Wild Eagle River |
| 7 Bridge Towers of Kleinseite, Prague | 41 Jichin |
| 8 Venczeslaus Square in Prague | 42 View of Riesen, Gebirge |
| 9 Museum in Prague | 43 Klatov |
| 10 Bohemian National Theatre, Prague | 44 Castle Slawkow, Moravia |
| 11 Interior of National Theater | 45 Castle Brandeis |
| 12 Square of Prague, (Old Town) | 46 Bath Bilin |
| 13 City Hall, Prague | 47 Bodenbach (Decin) |
| 14 Tower in Prague | 48 Little |
| 15 Old Jewish Cemetery, Prague | 49 Hostyn Moravia |
| 16 View of Bokmerwald | 50 Monument of John Ziska Pri-byslav |
| 17 Devil's Lake | 51 St. Venczeslaus |
| 18 The Big Fir Tree in Bokmerwald | 52 Karlstein |
| 19 Huss's birthplace in Hussinec | 53 Kolín |
| 20 Trocnov | 54 St. John Stream |
| 21 Pilgrimage in Velehrad, Moravia | 55 Castle Strekov |
| 22 Nikolsburg, Moravia | 56 Krumlov |
| 23 Arlik Castle | 57 Grotto Macocha, Moravia |
| 24 Rozenberg | 58 Budweis (Budejovice) |
| 25 Castle Krakovec | 59 Giant Valley in Risen Mountains |
| 26 Boskoviitz, Moravia | 60 Castle in Leitomyshel |
| 27 Hohenmaut | 61 Bath Kyssible |
| 28 Castle Lednice, Moravia | 62 Eisenbrod (Zelezny-brod) |
| 29 Fulnek, Silesia | 63 Elbe Water Fall |
| 30 Chocen | 64 Ruins of Castle |
| 31 Castle Zebrač and Tacnik | 65 Birthplace of Jos. Jaugmaun |
| 32 Chrudin | 66 Reichenberg (Liberec) |
| 33 Birthplace of Charles Havlicek Bovova | 67 Kunetic Mountain |
| 34 Monument of C. Havlicek, Kuttenberg | 68 Castle of Henry |
| | 69 Sloup—Moravia |
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BOHEMIA—(Continued.)

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| 75 Pilsen | 88 Kuttenberg |
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| 77 Old Bleaching House in Rati-boric | 90 Neustadt |
| 78 Birthplace of Palacky | 91 Nachod |
| 79 Pisek | 92 Market in Vamberg |
| 80 Castle Krivoklat | 93 Caslav |
| 81 Koniggratz (Kralovi-Hradec) | 94 Marienbad |
| 82 Primeval Forest | 95 Castle Podebrad |
| 83 Joachinital (Jachymov) | 96 Castle Hluboka |
| 84 Staircase of Castle in Troy | 97 Mountain Rip |
| 85 Hungarian Hradisch, Moravia | 98 Monument of Prokop the Great in Hipan |
| 86 Hussitic Monument near Horie | 99 White Mountains |
| | 100 Chapel of St. Venczeslaus near Taus |

JOHN HUSS

25 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|---|--|
| 1 Portrait Huss | 14 Huss Square |
| 2 His birthplace at Hussinec | 15 House of John Huss in Constance |
| 3 Prague—Old Town | 16 Interior of the Church at Constance |
| 4 Prague Hradchein | 17 Castle of Gottlieb |
| 5 Prague—Bridge Towers of the Kleins site | 18 Prison of John Huss |
| 6 Prague—Old City Tower | 19 John Huss defending himself |
| 7 Prague—Vyshehrad | 20 Brozik's picture of John Huss 6th of July, 1415 |
| 8 Prague—Bethlehem Chapel | 21 Sancta Simplicitas |
| 9 John Huss preaches | 22 Led to the Place of Execution |
| 10 Castle of Lanfen | 23 Tied to the Pole |
| 11 Castle of Nuremburg | 24 Scene of Execution |
| 12 St. Sebald | |
| 13 Picture from Luke Kranach | |

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A SUMMER TRIP THROUGH EUROPE.

The value of a series of slides illustrating travels is greatly enhanced by a lecture prepared by one who has himself visited the places shown, and is thus able to give a clearness of description and a vividness of detail which would be impossible to any but an eye-witness. Hon. Bartlett Tripp, United States Commissioner to Samoa, has selected the finest views that could be found in his summer trip through Europe, and has accompanied them with a graphic account of their present appearance and interesting facts regarding their past history which will render this series one of the most attractive and popular that we make.

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- | | |
|--|--|
| 1 Cathedral at Antwerp | 21 View of the Rhine, Rolandseck and the seven Mountains, Ruined Castle in distance |
| 2 Interior Cathedral at Antwerp, Carved Confessionals and Decorations | 22 View of Rhine, Fortifications of Ehrenbreitstein, Pontoon Bridge in foreground |
| 3 Interior of Cathedral at Antwerp, Carved Columns | 23 Bingen, Vineyards and the River from the Mouse Tower |
| 4 Interior of Cathedral at Antwerp, Carved Pulpit | 24 Baden-Baden from the echo |
| 5 Rubens' "Elevation to the Cross," Antwerp Cathedral | 25 Valley and Country near Baden-Baden from Eberstein Castle |
| 6 Rubens' "Descent from the Cross," Antwerp Cathedral | 26 Baden-Baden Old Castle |
| 7 Another entrance to Antwerp Cathedral | 27 Cathedral at Strasburg with View of the City |
| 8 Mt. Calvary, Old Church at Antwerp | 28 Main Entrance to the Strasburg Cathedral |
| 9 The Bourse, with Street View, Brussels | 29 Carved Pulpit and Columns, Strasburg Cathedral |
| 10 Leopold Monument, Brussels | 30 Interior of Strasburg Cathedral, showing Stained Glass Windows and interior Decorations |
| 11 Parliament Houses, Brussels | 31 Celebrated Clock, Strasburg Cathedral |
| 12 Court House, with portion of the City in the foreground, Brussels | 32 Storks and Nest, Roof of Dwelling, House near Strasburg Cathedral |
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| 14 Bones of 11,000 Virgins who with Ursula were sacrificed by order of Attila, Memorial Chancel of St. Ursula, Cologne | 34 City of Lucerne, View from the National Hotel |
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| 16 View of the Rhine, Maxburg and Braubach | 36 Lion of Lucerne |
| 17 View of the Rhine, Oberwessel Schonberg | 37 Brunnen, on Lake Lucerne |
| 18 View of the Rhine, Capellen and Stotzenfelz Castle | 38 Fluellen, head of Lake Lucerne |
| 19 View of the Rhine, Vineyards and Round Castle | 39 Tell's Chapel, Lake Lucerne |
| 20 View of the Rhine, Castle of the Hostile Brothers | 40 Vitznau, Steamboat Landing and Commencement of Ascent of the Rigi |

Our Regular Price: Colored, 50c each; Plain, 25c each.

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A SUMMER TRIP THROUGH EUROPE—(Continued.)

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| 42 Ascent of the Rigi, Car, Engine and Bridge across the Ravine | 60 Crossing the Glacier Chamonix, near Mt. Blanc |
| 43 View of Lake Lucerne with Mountain Scenery from Ascent of Rigi | 61 Monument of Duke of Brunswick, Geneva |
| 44 Macadamized Road across the Alps | 62 View of Paris from the Seine |
| 45 Brienz, on Lake Brienz | 63 Rue de Castiglione with view of Column Vendome |
| 46 Tramway and Hotel at Giesbach, on Lake Brienz | 64 New Opera House or National Academy of Music, Paris |
| 47 Giesbach with view of the Hotel, Falls and Lake Brienz | 65 L'Avenue du Bois de Boulogne, Paris |
| 48 Giesbach, Hotel, Lake Brienz, with Mountains in distance | 66 Place de la Concorde, Cleopatra's Needle and Fountain in foreground, Paris |
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| 52 Glacier, Mt. Eiger near Grindelwald | 70 View from the Seine Quay and Hotel de Ville |
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| 57 View of Lake Geneva, Castle of Chillon and distant Mountains from near Vevey | |
| 58 Castle of Chillon and Lake Geneva | |

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GIBRALTAR THE IMPREGNABLE

18 Slides with Lecture. 40c Plain; 80c Colored.

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| 1 Lighter on the Way to Gibraltar | 9 Milking Goats |
| 2 Rock of Gibraltar. No. 1 | 10 The Arsenal |
| 3 Rock of Gibraltar. No. 2 | 11 Group at Spanish Cafe |
| 4 Battleship at Gibraltar | 12 The Bridge of Thunder |
| 5 Market Place, Gibraltar | 13 Gibraltar from Moorish Castle |
| 6 Water Wagon | 14 View of Rock from the Old Mole |
| 7 Spanish Soldiers | 15 The Rock, Town and Port |
| 8 Spanish Water Carriers | 16 Bird's Eye View of Town and Rock |

THE AZORES

18 Slides with Lecture. 40c Plain; 80c Colored.

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| 2 Ponta Del Gada, from Harbor | 11 Ponta Del Gada, from the Church |
| 3 Landing Place | 12 A Burden Bearer. Man with Baskets |
| 4 Anxious to Land | 13 Public Gardens. No. 1 |
| 5 Street Scene | 14 Public Gardens. No. 2 |
| 6 The "Limited Express" Ox Cart | 15 Band Stand |
| 7 Driving the Goats Home | 16 Roadway and Palms |
| 8 A Gateway of an Estate | |
| 9 A Hayrack. Donkey Carrying Hay | |

THE LIFE OF ALEXANDER THE GREAT

35 Slides with Lecture. 40c Plain; 80c Colored.

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| 2 Obverse of Gold Medallion Tarsus | 21 Alexander Laying Out the City of Alexandria |
| 3 Taming of Bucephalus | 22 Arrival of the Ambassadors in the Sacred Trireme, at Tyre |
| 4 "The Dying Alexander," in the Uffizi, Florence | 23 Alexander at the Altar Fire on the Eve of Gaugamela |
| 5 The Assassination of Philip | 24 The Charge of the Persian Leytho Chariots |
| 6 Demosthenes Before the Athenian Council | 25 The Death of Darius |
| 7 Alexander and Diogenes | 26 The Wedding of Alexander and Roxane |
| 8 Alexander Coercing the Delphian Oracle | 27 Alexander Attacking the Citadel on the Indus |
| 9 The Battle of the Carts in the Thracian Pass | 28 The Capitoline Bust of Alexander |
| 10 Bronze Statue of Alexander, found at Herculaneum | 29 The Phalanx Attacking the Centaurs on the Hydaspes |
| 11 Alexander at Ilium | 30 The Meeting of Alexander and Porus |
| 12 The Capture of Miletus | 31 Alexander Falling From the Broken Ladder |
| 13 Alexander's Army Passing the Foot of Mt. Climax | 32 The Wounded Alexander Review His Fleet |
| 14 Alexander Cutting the Gordian Knot | 33 The Marriage of Europe and Asia |
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| 16 The Battle Waging Around the Chariot of Darius at Issus | 35 The Dying Alexander Receiving His Soldiers |
| 17 Alexander in the Tent of Darius | |
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NAPOLEON BONAPARTE, EMPEROR OF FRANCE

107 Slides with Lecture. 40c Plain; 80c Colored.

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| 3 Portrait of Letitia Ramolino, Napoleon's Mother | 36 The Army Before Ulm |
| 4 House in which Napoleon was born | 37 The Surrender of Army to Napoleon at Ulm |
| 5 Napoleon at Brionne | 38 Marbot's Troops Guided by a Frightened French Woman at Ratiobon |
| 6 Napoleon directing a charge of snowballers at Brionne | 39 Battle of Austerlitz |
| 7 Napoleon, Lieutenant Colonel of the 1st Battalion of Corsica | 40 Fighting in the Streets of Essling |
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| 61 Napoleon Bidding Good-bye to His Family, Smolenok | |
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NAPOLION BONAPARTE, EMPEROR OF FRANCE—(Continued.)

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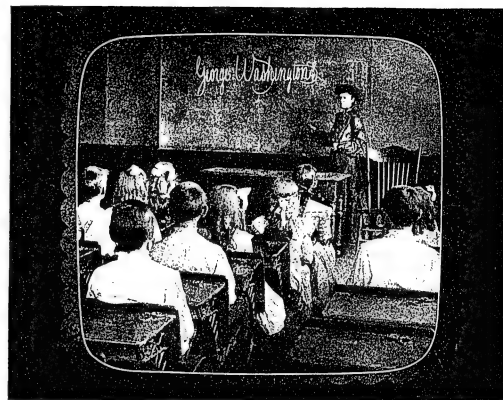
"'Is a pictur' that no painter has the colorin' to mock—
When the frost is on the pumpkin and the fodder's in the shack."
No. 10. "When the Frost is on the Pumpkin." Page 444.

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The Chariot Race, Ben Hur. Page 436.



"You opened to the eyes of youth
The principles of love and truth."
No. 17. The Country Schoolhouse. Page 449.



"Where the country song birds warble down
At maids as fair as man ever sees:"
No. 8. "The Country Town." Page 447.

SWITZERLAND AND THE ALPS

SWITZERLAND.

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| 2 The Breithorn from the North | 40 Castle of Chillon, from Shore |
| 3 Maderaner Thal, the Stauberbach, Cascade | 41 Ouchy (near Lausanne) and Hotel near Rivage |
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| 5 Basle, Minster (Cathedral) | 43 Lausanne from Promenade, 2 |
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| 7 Basle, St. Paul's Gate | 45 Neuhausen, Rhine Above Falls |
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| 9 Berne, Baby Eater Fountain | 47 Schaffhausen, from High Rock |
| 10 Berne, from the Viereck Bridge | 48 Pilatusbahn (Festoband Tunnel) |
| 11 Brieg, Simplon Gorge and Mount Leone | 49 Passing a Crevasse in Grand Mulets |
| 12 Brieg, and Bel Alp | 50 Mount Rosa |
| 13 Constance, Bridge and Cathedral | 51 Method of Climbing Alps |
| 14 Chamounix and Mont Brevent | 52 Rhone Glacier at Gletsch |
| 15 Fribourg, Lower Town, Fountain | 53 Rhone Glacier, Crevasse |
| 16 Geneva, Bridge and Town | 54 Rhone Glacier, Crossing over upper part |
| 17 Geneva, Rousseau Islands and Bridge | 55 Quinsal Road and Glacier of the Rhone |
| 18 Mer de Glace | 56 Quinsal Hospital and Lake |
| 19 Glacier des Bessons, Dome de Gontez | 57 Quinsal Road |
| 20 Grindlewald, the Wetterhorn | 58 The Eiger Glacier |
| 21 The Eiger Glacier | 59 An Alps Glacier |
| 22 Swiss Chalet Glacier | 60 St. Gervais |
| 23 Grindlewald, Upper Glacier | 61 Auncy le Port |
| 24 Grindlewald, Lower Glacier | 62 Tourists on the Glacier |
| 25 Grindlewald Glacier, Ice Cave | 63 Giorno |
| 26 Interlaken, Mill on road to Jungfrau | 64 Aareschluct, Kleine Enge |
| 27 Interlaken, View of the Rijen and Aareschluct, Kleine Enge | 65 Die Karlsbrücke Kleinscote |
| 28 Interlaken, Aar-Mühle (Mill) | 66 View Showing Stations and Wind-ing Road up the Mountain |
| 29 Interlaken, Hotel Beau-Rivage | 67 Rosenlauri, Falls of the Reichenbach, 1 |
| 30 Interlaken, Hotel Victoria | 68 Rosenlauri, Falls of the Reichenbach, 2 |
| 31 The Giessbach (near Interlaken) | 69 Rosenlauri, Falls of the Reichenbach, 3 |
| 32 Lauterbrunnen | 70 Rosenlauri, Wetterhorn and Wellhorn |
| 33 Kandersteg, Bear Hotel and Mt. Lotner | 71 The Sarnen Sea |
| 34 Kandersteg | 72 Meiringen, Grinsell Road |
| 35 Gasteren Thal (Valley), The Schildhorn | 73 Grinsell Road Near Meiringen |
| 36 Loesche Les Baines | 74 Handeck |
| 37 Loesche Les Baines and Gemmi Pass | 75 Handeck Falls |
| 38 The Ladder Pass | 76 Grinsell Lake and Hospice |
| | 77 Rigi |

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SWITZERLAND—(Continued.)

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| 85 Wenger Alp, Jungfrau | 102 Zermatt R. R., near St. Nicolas |
| 86 View at Murren | 103 Zermatt and Mount Cervin |
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| 88 Little Scheidegg Jungfrau and Sil-
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| 4 Lake Lucerne, Tell Chapel Interior | 12 Lucerne, Lake and Mountains |
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| 6 Lake Lucerne, Axenstrasse, Exter-
ior | 14 Lake Lucerne, Axenstrasse, Inter-
ior, 2 |
| 7 Lake Lucerne, Axenstrasse, Interior | 15 Lake Lucerne, Brunnen |
| 8 Lucerne and the Rigi | 16 Lake Lucerne, Fluelen |

MT. BLANC.

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Flegere |
| 2 Tete Noire, Mer de Glace (Glacier) | 5 Mount Blanc from Flegere |
| 3 Tete Noire, Valley | 6 Mount Blanc and Chamounix Valley |

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MT. BLANC—(Continued.)

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| 7 Mount Blanc, Mer de Glace, 1 | 14 Mount Blanc, on Glacier near the
top, 2 |
| 8 Mount Blanc, Mer de Glace, 2 | 15 Mount Blanc, on Glacier, Pyramids
or Peaks, 1 |
| 9 Mount Blanc, on the Mer de Glace | 16 Mount Blanc, on Glacier, Pyramids
or Peaks, 2 |
| 10 Mount Blanc, Grotto de Glace | 17 Mer de Glace |
| 11 Mount Blanc and Glacier | 18 Mer de Glace Les Grand Mulets |
| 12 Mount Blanc from Glaciers | |
| 13 Mount Blanc, on Glacier near the
top, 1 | |

ZURICH.

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| 1 General View | 4 Zurich from the Minster (Cath-
edral) Tower |
| 2 View of Zurich | 5 Zurich from the Flaratern |
| 3 Panorama of | 6 Scene in Zurich |

SWITZERLAND AND ITALY—12 Slides, with Lecture.

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| 1 Hospice of St. Bernard | 7 The Leaning Tower of Pisa |
| 2 Castle of Chillon | 8 Cathedral of Milan |
| 3 The Mer de Glace | 9 Dome of Cathedral, Florence |
| 4 The Lion of Lucerne | 10 Fountain of Neptune, Florence |
| 5 The Town Clock, Bern | 11 The Uffizi Gallery, Florence |
| 6 View of Bridge, Fribourg | 12 The Statue of Columbus, Genoa |

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CITIES IN ITALY.

GENOA

15 Slides with Lecture. 40c Plain; 80c Colored.

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| 1 View Near Genoa | 9 Campo Santo, Exterior |
| 2 R. R. Station | 10 Statue of Columbus, No. 1 |
| 3 Genoa from R. R. Station | 11 Statue of Columbus, No. 2 |
| 4 Panorama of Genoa, No. 1 | 12 Statue of Columbus, Near View |
| 5 Panorama of Genoa, No. 2 | 13 Statue of Columbus, Base and Inscription |
| 6 Cathedral, Genoa | 14 Chapel of Campo Santo |
| 7 Campo Santo, Interior | 15 Monuments in Campo Santo |
| 8 Campo Santo, Monument Tomati | |

MILAN

30 Slides with Lecture. 40c Plain; 80c Colored.

- | | |
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| 1 Panorama of City | 17 Gallery Victor Emanuel, Interior, No. 2 |
| 2 Panorama of City, Showing Cathedral | 18 Gallery Victor Emanuel, Interior, Military Barracks |
| 3 Cathedral Square | 20 The Scala Theatre |
| 4 Cathedral | 21 Church Santa Maria delle Grazie, which contains "The Last Supper" |
| 5 Facade of Cathedral | 22 "The Last Supper," Restored |
| 6 Side of Cathedral | 23 Monument to Leonardo de Vinci |
| 7 Cathedral, taken from top of tall building | 24 Statue of Victor Emanuel II. |
| 8 The Turrets | 25 Old Roman Ruin, Via Romanum |
| 9 A Section of the South Side | 26 Head of Christ, by Di Vinci, Befca Palace |
| 10 South Side of Roof | 27 "Last Supper," from the original, showing defacement |
| 11 Principal Cupola | 28 Detail of Last Supper |
| 12 Rear View of Cathedral | 29 Old Gate Near Castle Sforzesco |
| 13 Interior of Cathedral | 30 Bronze Door of Cathedral |
| 14 Detail of Pillars of Cathedral | |
| 15 Rue Victor Emanuel | |
| 16 Gallery Victor Emanuel, Exterior No. 1 | |

NAPLES

31 Slides with Lecture. 40c Plain; 80c Colored

- | | |
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| 1 Naples from the Sea | 17 Fountain Medinah |
| 2 St. Elmo and Sea Driveway | 18 Piazza del Plebescito |
| 3 St. Elmo from the Mole | 19 Ancient Gateway |
| 4 Santa Lucia and Castello del Oro | 20 Cemetery |
| 5 Santa Lucia with View of Wharfs | 21 Mummy, Naples Museum |
| 6 View of Naples from the Hills | 22 Farnese Bull, Naples Museum |
| 7 Villa del Popolo | 23 Diana, Naples Museum |
| 8 Castle del Oro | 24 Draped Figure, Naples Museum |
| 9 Tomb of Vergil | 25 Venus of Capua, Naples Museum |
| 10 View of Naples from Vergil's Tomb | 26 Bust of Homer, Naples Museum |
| 11 View of Naples from the Vomera | 27 Charity (painting), Naples Museum |
| 12 Riviera di Chiaja | 28 Church of S. Francisco di Paula |
| 13 Villa Nazionale | 29 Church Altar |
| 14 Palazzo Reale | 30 Hunting Scene in Street, "Cath em" |
| 15 Hall and Stair of Palazzo Reale | |
| 16 Monument of the Martyrs | 31 Tarantala Dance |

PISA, THE CITY OF THE LEANING TOWER

20 Slides with Lecture. 40c Plain; 80c Colored.

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| 2 Pisa on the Arno | 13 Baptistry, distant view |
| 3 House of Galileo | 14 Baptistry, near view |
| 4 Lamp of Galileo | 15 The Leaning Tower |
| 5 Galileo at Pisa | 16 View of Country from Top of Tower |
| 6 Cathedral Square | 17 Large Bell, Top of Leaning Tower |
| 7 Facade of Cathedral | 18 The Most Famous Group in the World |
| 8 Interior of Cathedral | 19 Baptistry, Cathedral and Leaning Tower |
| 9 Courtyard of Campo Santo | 20 Same Scene, near view |
| 10 Interior Campo Santo | |
| 11 Another View of Interior Campo Santo | |

THE RUINS OF POMPEII

100 Slides with Lecture. 40c Plain; 80c Colored.

PART I.

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| 1 Outline Plan of the City | 31 Southwest corner of Palestra, Stabian Baths |
| 2 The Flight from Pompeii | 32 Section of Bath Tub |
| 3 The Great Disaster | 33 Ruins of Bath House |
| 4 The First Excavations | 34 Fortico, House of Gladiators |
| 5 Vesuvius Gate | 35 Barracks of Gladiators |
| 6 Street Gateways | 36 Interior of House |
| 7 Neron Gateway | 37 Interior, showing Rear Garden |
| 8 Street | 38 House of Tragic Poet Known as House of Glaucus |
| 9 Street of Abundance | 39 House of Marcus Lucretius |
| 10 Bird's Eye View of the City | 40 Same, another view |
| 11 Triangular Forum | 41 House of Vettii |
| 12 Civic Forum, general view | 42 Courtyard of Vettii |
| 13 Civic Forum | 43 Garden of Vettii |
| 14 Altar of Forum | 44 Shrine in House of Vettii |
| 15 Basilica | 45 Figure from Fresco, House of Vettii |
| 16 Macellum | 46 Dining Room, House of Vettii |
| 17 Arch of Jupiter | 47 Fresco, Punishment of Ixion |
| 18 Temple of Jupiter | 48 Statue, Bacchus and Bacchante, Found in House of Vettii |
| 19 Court of Apollo | 49 Entrance to House |
| 20 Altar, Temple of Apollo | 50 House of Epidus Rufus |
| 21 Temple of Apollo | |
| 22 Temple of Fortune | |
| 23 Temple of Isis with Altar | |
| 24 Temple of Isis with Court | |
| 25 Temple of Vespasian | |

PART II.

- | | |
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| 26 Niche for Household God | 51 House of Sallust |
| 27 Temple of Augustus | 52 House of Pansa |
| 28 Ruins of Temple of Genio | 53 House of Argus |
| 29 Stabian Bath | 54 Mosaic Floor of House and Decorated Dining Room |
| 30 Apodyterium of Stabian Baths | 55 Ruins of a House Looking from the Atrium to the Rear |

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| 57 Fresco of Dionysius | 79 Bake Oven and Mixing Trough |
| 58 Fresco of Hercules | 80 Mill Stones, upper and lower |
| 59 Painting of Winged Figures, very intricate | 81 Bakery and Mill Stones |
| 60 Puppet Players | 82 Stepping Stones in the Street |
| 61 Fresco of Animals | 83 Barracks of the Gladiator |
| 62 Fresco of Animals in Water | 84 The Large Theatre |
| 63 Mosaic, Victors' Wreath and Crown | 85 The Small Theatre |
| 64 Alexander the Great in Battle | 86 Exterior of Amphitheatre |
| 65 Mosaic Animals | 87 Interior of Amphitheatre |
| 66 Mosaic Table Top Showing Skull, etc. | 88 Cast of Body in Museum |
| 67 Mosaic Fountain, large | 89 Cast of Baker, very rare |
| 68 Mosaic Fountain, small | 90 Cast of Body, taken on the spot where found |
| 69 Bronze Pots | 91 Cast of Body, taken on the spot where found |
| 70 Bronze Urns | 92 Cast of Body, taken on the spot where found |
| 71 Bronze Lamps | 93 Cast of Tree |
| 72 Bronze Lamp with Figure of Boy | 94 Cast of Dog |
| 73 Bronze Head of Mercury | 95 Street Leading to the Tombs |
| 74 Side View of Mercury | 96 Tombs |
| 75 Full Figure of Mercury | 97 Street of the Tombs |
| | 98 Garland Vase Found in Tomb, finest in the world, of priceless value |
| | 99 Street of the Tombs |
| | 100 Marine Gate |

PART IV.

- 76 House of Sallust and Wine Counter
77 Jars for Oil and Wine

ITALIAN LAKES

30 Slides with Lecture. 40c Plain; 80c Colored.

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- 1 City of Como
- 2 Lake Como from City
- 3 Como, from the Lake
- 4 Lake and Mountains
- 5 Lake Como Menaggio
- 6 A Beautiful Village on the Lake
- 7 Approach to Cadenabbia
- 8 Water Front, Cadenabbia
- 9 Another View of Water Front, Cadenabbia
- 10 Open Air Dining Room, Cadenabbia
- 11 Hotel, Cadenabbia
- 12 West View of Lake from Hotel, Cadenabbia
- 13 East View of Lake from Hotel, Cadenabbia
- 14 Balcony of Hotel Grounds, Cadenabbia
- 15 Lake Shore Road, Cadenabbia

PART II.

- 16 On the Road, Cadenabbia
- 17 A Mountain Path, Cadenabbia
- 18 Mountain Scene, Cadenabbia
- 19 Washwoman, Cadenabbia
- 20 One of the Villages, Lake Lugano
- 21 Village Landing, Lake Lugano
- 22 Village Wash House, Lugano
- 23 Lake Lugano and Monte Bre
- 24 Mountains Close to Lugano
- 25 Lake and Town of Lugano
- 26 Lugano, Main Street
- 27 Lake Front, Lugano
- 28 Lake Maggiore, Panoramio of da Sopra Stresa
- 29 Lake Maggiore, Pallanzo
- 30 A Quiet Evening Scene on Lake Maggiore

THE STORY OF WATERLOO

35 Slides with Lecture. 40c Plain; 80c Colored.

PART I.

- 1 Plan of Arrangement of Troops
- 2 Bird's Eye View of Battle Field
- 3 Distant View of Mound
- 4 Near View of Mound and Lion
- 5 Museum from Mound
- 6 View of Battle Field from Summit of Mound
- 7 Nearer View of Battle Field from Mound
- 8 Outside View of Hougomont
- 9 Side View of Hougomont
- 10 Rear View of Hougomont
- 11 Interior View of Hougomont, Yard
- 12 The Farm House, from Yard
- 13 The Stockade, Hougomont
- 14 The Well, Hougomont
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- 16 The Chapel, Rear
- 17 The Attack on Hougomont

PART II.

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- 19 At Peace, Horses Feeding in Orchard
- 20 Belle Alliance
- 21 The Barn La Haye Sainte
- 22 La Haye Sainte
- 23 Looking Toward Mt. St. Jean
- 24 Farm House, Mt. St. Jean
- 25 The Cross Roads, Waterloo
- 26 Hanover Monument
- 27 Gordon Monument
- 28 Brussels Monument
- 29 French Monument
- 30 Near View of French Monument
- 31 Farm House of Caillou
- 32 Farm House of Papelotte
- 33 Battle of Waterloo
- 34 English Church at Waterloo
- 35 The Duke of Wellington

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OLD ROMAN WORLD

12 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|-----------------------------------|------------------------------------|
| 1 The Forum | 7 Coliseum—East View |
| 2 Arch of Titus | 8 Coliseum—Interior View |
| 3 The Pantheon | 9 Nero at Burning of Rome |
| 4 The Arch of Constantine | 11 The Last Prayer in the Coliseum |
| 5 Roman Catacombs—A Gallery | 12 Coliseum Martyrs at Night |
| 6 Roman Catacombs—From a Painting | |

POMPEII

12 Slides with Lecture. Price: 40c Plain; 80c Colored.

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| 1 Naples and Mt. Vesuvius | 8 Another View of the Temple of Venus |
| 2 Destruction of Pompeii | 9 Basilica or Ancient Court of Justice |
| 3 Flight from Pompeii | 10 The Street of Sepulchres |
| 4 The Civil Forum | 11 A Fountain in Mosaic |
| 5 The Temple of Jupiter | 12 Amphitheatre at Pompeii |
| 6 The Street of Abundance | |
| 7 The Temple of Venus | |

A VISIT TO VENICE

12 Slides with Lecture. Price: 40c Plain; 80c Colored.

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|-----------------------------|-----------------------------------|
| 1 Panorama | 8 Bridge of the Rialto |
| 2 Grand Canal and Gondola | 9 La Ca d'Oro (The House of Gold) |
| 3 Colonnade of Ducal Palace | 10 Palace Foscari |
| 4 Giant's Staircase | 11 Church of St. Saluta |
| 5 Campanile and St. Mark's | 12 Island of St. George |
| 6 Cathedral of St. Mark | |
| 7 Bridge of Sighs | |

ITALY

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- | | |
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| 1 Rome, the Vatican | 7 Genoa—Statue of Columbus |
| 2 Rome, St. Peter's | 8 Milan |
| 3 Interior of St. Peter's, Rome | 9 Como and Lake Como |
| 4 Florence and the River Arno | 10 Lake Maggiore |
| 5 Pisa and the Leaning Tower | 11 Canal Scene, Venice |
| 6 Genoa from Railroad Station | 12 Doge's Palace and St. Mark's |

A WALK ABOUT ROME

12 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
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| 1 Panorama of Rome | 7 Arch of Titus |
| 2 St. Peter's | 8 The Capitol |
| 3 The Vatican | 9 The Forum |
| 4 The Tiber and Castle of St. Angelo | 10 Appian Way |
| 5 Coliseum, Exterior | 11 Ruins of Aqueducts |
| 6 The Coliseum, Interior | 12 Fountain of Trevi |

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EARLY ROMAN HISTORY AND MYTHOLOGY

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| 2 Claudius | 50 Wanderings of Aeneas, Map of Ancient World |
| 3 Germanicus Agrippina | 51 Map of Rome |
| 4 Scipio Africanus, the Elder | 52 Rome in the time of Aurelian |
| 5 Constantine, the Great | 53 Mouth of the Cloaca Maxima, Tiber |
| 6 Cato and Portia | 54 Baths of Caracalla |
| 7 Maecenas (from a coin) | 55 Entrance to the Graves of the Scipios |
| 8 Vitellius | 56 Relief from the Column of Trajan |
| 9 Seneca | 57 Temple of Pollux |
| 10 Terence | 58 Cumae |
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| 12 Trajan | 60 Tiberius at Capriol |
| 13 Young Nero | 61 Gladiators |
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| 16 Vergil | 64 Aurelian Wall |
| 17 Maecenas | 65 Scene from Roman Life |
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| 20 Sarcina | 68 Scenery near Baiae and Misenum |
| 21 Galba | 69 Hadrian's Villa at Tibur |
| 22 Pompeius, the Great | 70 Site of Carthage |
| 23 Marcus Brutus | 71 Suovetarrilla |
| 24 Vespasian | 72 Roman Chariot |
| 25 Nero and Tiberius | 73 Roman Pavement |
| 26 Titus | 74 Roman Traveling Carriage |
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| 28 Priam | 76 Corinthian and Composite Capitals |
| 29 Cerberus | 77 Doric and Ionic Capitals |
| 30 The Augur | 78 Panpipes |
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| 36 Haruspex | 84 Sarcophagus of Cornelius Lucius Scipio (In the Vatican) |
| 37 Bacchante | 85 Female Ornaments |
| 38 Married Couple and Child | 86 Grecian Vases |
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| 40 Hecate | 88 Glassware |
| 41 Satyr | |
| 42 Juno | |
| 43 Boxer (Slater Museum, Norwich, Conn.) | |
| 44 The Fates (Michael Angelo) | |
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| 46 An Amazon, Capitol Museum | |
| 47 Phrygian Captive | |
| 48 Cumean Sibyl | |

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EARLY ROMAN HISTORY AND MYTHOLOGY—(Continued)

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| 4 An Old Roman Villa | 32 Stone Bullets and Angel |
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| 8 Stern of Steamer and Cargo Junks, Tientsin | 24 Washing Vegetables in Yangtze Foo Creek |
| 9 A Cargo Boat, Hai River | 25 Chinese Police Boat, Yangtze Kiang |
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| 11 Pushing Boat Up Stream with Poles | 27 Sailing Junks, Shanghai |
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| 13 The Earth Sled, favorite method of handling freight on the Bund, Tientsin | 29 Along the Water Front, Shanghai |
| 14 Boats at First Custom Station Awaiting Inspection | 30 Coast Steamer at Shanghai |
| 15 Towing a Boat in the Hai River | 31 Dragon Boat, Shanghai |
| 16 Boats Laid Up for Winter, Tientsin | 32 Boat Dwellers, Shanghai |
| | 33 Chinese House Boat, Shanghai |
| | 34 Barges Loaded with Cotton |
| | 35 A Mass of Boathouses, Shanghai |
| | 36 Pontoons, Shanghai |
| | 37 Junks and Rafts of Logs, Shanghai |
| | 38 A Houseboat Village, Shanghai |
| | 39 Opium Boat for Storing Opium |
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| 1 An Engine on the Peking Railway | 11 A Two-Man-One Donkey Cart |
| 2 Cars on Peking Railway | 12 Wheelbarrow Carrying 1,100 lbs. of Rice |
| 3 Street Car on First Electric Line Built in China, Tientsin | 13 Man and Donkey Barrows, Interior of China |
| 4 Camels Resting in Store Yard | 14 Donkeys to Rent |
| 5 Coal Camels Resting | 15 Chinese Riding on Donkeys |
| 6 Pack Camel | 16 Three-Horse-Cart Load of Brick |
| 7 Pack Donkey with Load of Yarn | 17 Three-Horse-Cart Load of Yeast |
| 8 Mule Eating Luncheon | 18 Ordinary Farmer's Load |
| 9 Pack Mules and Donkeys | 19 Four-Ox-Cart Load of Brick |
| 10 Team of Donkeys and Ox | |

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| 21 A Mule Litter | 30 Wheelbarrows and Rickshaws on the Waterfront, Shanghai |
| 22 Sedan Chair, Nankin | 31 Wheelbarrow Loaded with Cotton |
| 23 Sedan Chair, Shanghai | 32 Wheelbarrow Loaded with Barrels |
| 24 Rickshaw and Driver | 33 Ice Sleds for Passengers on the Pei Ho |
| 25 A Rickshaw Stand | 34 Chinese Hauling Poles |
| 26 Chinese Policeman Arresting Rickshaw Driver | 35 Chinese Ploughing with Caraboo |
| 27 A Wheelbarrow Carrying Five People | |
| 28 Rear View of Barrow Load, Showing Steersman | |

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| 1 An Old Pagoda, Interior of China | 15 A Shrine on the Road to the Coast |
| 2 Pagoda at Loong Hwa | 16 A Little Temple Beside the Moat, Peking |
| 3 Typical Pagoda, Shanghai | 17 Ruins of a Temple, Peo Ting Fu |
| 4 Pagoda at Loo Chow, 500 A. D. | 18 Buddhist Priests at Their Devotions |
| 5 Entrance to Woman's Temple, Nankin | 19 Buddhist Priests |
| 6 Pagoda in Temple of 10,000 Buddhas, Nankin | 20 Altar of Buddhist Temple |
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| 8 Temple and Shrines, Shanghai | 22 Group of Kandia Chiefs, Buddhists |
| 9 Confucian Temple, Opened Twice a Year for Worship, Nankin | 23 Brahmin Priest and His Students |
| 10 Temple and Group, Shanghai | 24 Interior of 500 Idol Temple |
| 11 Entrance to the Great Llama Temple | 25 A Row of Idols, 500 Temple |
| 12 Temple Compound, Incense Jars and Bells, Shanghai | 26 Gods in the Temple of Woozee, Shanghai |
| 13 Temple and Coolie Village, Ming-hong | 27 Sacred Buddha, Loong Hwa |
| 14 Drum Tower at Loong Wha Temple, Where Marco Polo's Name is Registered—5 Miles from Shanghai | 28 Sacred Buddha, Near View |
| | 29 A Scroll of Gods, Tientsin |
| | 30 Buddhist Temple, Showing Prayer Wheel, Peking |

SHANGHAI

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| 1 Houses in the American Concession, Shanghai | 7 A Pavilion in Garden of Mandarin |
| 2 Gate Tower and Wall of Old Chinese City, Shanghai | 8 Ithi Monument |
| 3 Old Chinese City Wall and Moat | 9 Bridge Across Moat |
| 4 Guard House on the Wall | 10 Sun Dial in Public Garden |
| 5 Houses and Gardens | 11 Lamp Post |
| 6 Mandarin Garden, Entrance and Carved Stone Vase | 12 Ice House Built of Grass and Mud |
| | 13 Sikh Policeman |
| | 14 A Prominent Guild Hall |
| | 15 A Cobbler |

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| 2 Typical Chinese | 22 Entrance to an Opium Den |
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| 4 The Ruling Class | 24 Chinese Travelling Lottery |
| 5 Women of the Ruling Class | 25 Chinese Peep Show |
| 6 Chinese Woman | 26 Typical Old Fashioned Primary School |
| 7 Woman and Child | 27 Exterior of School Teacher in the Doorway |
| 8 Chinese Nurse and Baby | 28 A Fire under a Brick Bed |
| 9 Country Woman and Child | 29 Mill which is propelled by a Donkey or a Woman |
| 10 Three Generations of Chinese | 30 Graveyard Showing the Neglected Condition of the Graves |
| 11 Common Mode of Punishing Criminals | 31 Intricate Scaffolding Used in Repairing the Front Gate, Peking. |
| 12 Chinese Wearing Raincoats | 32 Detailed View of the Scaffolding |
| 13 A Group of Beggars | 33 A Basket Drainage System |
| 14 Chinese Hoboes | 34 Chinese Boy Carrying a Dispatch in a Mush Bowl During Siege of Peking |
| 15 Chinese Girl Jugglers | 35 A Little Beggar Posing |
| 16 Washing Clothes | |
| 17 A Young Girl Hoeing | |
| 18 Coolies Resting, (Hunting "Chinese Lions") | |
| 19 Chinese Boy Student | |
| 20 Young Man Student | |

HOW THE CHINESE BURY THEIR DEAD

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| 1 A Funeral Car Carried by Thirty-two Men | 8 Private Burying Ground outside of Tientsin |
| 2 Bargaining for Imitation Gold and other Ingots for Funeral | 9 Coffins of Poor People awaiting Burial |
| 3 The Beginning of a Funeral Procession | 10 An Ordinary Grave Yard |
| 4 A Paper Horse and Cart to be Burned for Use in the Future Life | 11 One of the Larger Grave Yards |
| 5 Coffin on the Way to Burial | 12 In the Corner of the Graveyard |
| 6 Temporary Burial under Matting | 13 A Small Pagoda Among the Graves |
| 7 A Temporary Grave | 14 Another Graveyard Showing a Temporary Grave |
| | 15 A Well Kept Grave |

HOW THE CHINESE EAT UPON THE STREETS OF CHINA

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| 1 A Seller of Millet and Date Cakes, Tientsin | 4 A Fruit Pedler |
| 2 Bake Shop with American Flour and Cakes, Tientsin | 5 A Street Booth, Shanghai |
| 3 A Fruit Stand, Tientsin | 6 Ice Cold Drink Stand, Tientsin |
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| 11 Traveling Restaurant, Shanghai | 15 Chinese Kitchen, Showing Method of Preparing the Food |

HOW THE CHINESE WORK

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| 5 Loading Hogs, Shanghai | 21 Putting the Finishing Touches upon a Camel's Hair Rug in the Street, Peking |
| 6 Chinese Carrying Six Sacks of Flour | 22 A Carpenter Shop, Shanghai |
| 7 Chinese Carrying Kerosene | 23 Sawing American Logs into Boards, Shanghai |
| 8 Unloading and Measuring Rice | 24 Sawing Timber from American Logs, Tientsin |
| 9 Weighing Cargo | 25 A Fire Cracker Factory, Tientsin |
| 10 Chinese Pulling Street Roller | 26 A Fertilizer Yard, Tientsin |
| 11 Chinese Pounding Rock into the Street | 27 Rag Pickers |
| 12 Chinese Convicts Drawing Street Roller | 28 Shoeing a Horse, Horse in a Sling |
| 13 Propelling Water by Foot Power | 29 A Crockery Mender |
| 14 Washing Clothes, Shanghai | 30 A Vender of Brushes and Notions |
| 15 Wash Out on the Line, Tientsin | |
| 16 Village Blacksmiths | |

HOW THE CHINESE TRADE

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| 2 Preparing the Strings | 10 Shops on Old Clothes Street |
| 3 In the Yard of a Pottery Shop | 11 Front of Furniture Store, Old Clothes Street |
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| 5 Market Scene, Shanghai | 13 A Fuel Yard, Broom Corn for Fuel, Tientsin |
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| 96 | People Become Infuriated | 111 | Vice Admiral Rojestvensky |
| 97 | Guarding the Railway Near Moscow | 112 | Russians on the Way Home |
| 98 | Martyrs to the Cause of Freedom | 113 | The Muthous Warship "Kniaz Potemkin" |
| 99 | Grand Duke Sergius and His Wife | 114 | View of Odessa Harbor |
| 100 | Assassination of Grand Duke Sergius | 115 | The Peace Commission |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

TIENTSIN

30 Slides, with Reading

- 1 On the Bund, Tientsin, Loading Peanuts
- 2 Tug and Lighter on the Bund
- 3 Nurse Maids on the Bund
- 4 Chinese Go-Cart and Baby
- 5 A Beggar
- 6 Chinese Policeman
- 7 Drum Tower
- 8 Monument to Colonel Liscum, 8th U. S. Infantry
- 9 Monument to Japanese Soldiers
- 10 Roman Catholic Cathedral
- 11 Monuments to 14 Nuns Killed in 1870
- 12 Interior of Cathedral in Ruins
- 13 Street Lamp and Stove Stand
- 14 Hut of Watchman
- 15 Viceroy Li Hung Chang's Gateway and Drawbridge
- 16 Russian Memorial Monument to Soldier Dead, 1900.

Price, Plain, 40c; Colored, 80c

- 17 German Memorial Monument, 1900
- 18 The Treaty Bell—England and China, 1860
- 19 Electric Street Car and Steam Roller
- 20 Free Lecture Hall
- 21 Gordon Hall
- 22 Foundation of Great Wall Used as a Roadway
- 23 Broad Street with New Two Story Houses
- 24 Approach to Railway Station
- 25 Hindoo Coolies
- 26 Sick Soldiers
- 27 Water Supply Sold to Natives
- 28 Fire Engine for Protection of Japanese Concession
- 29 Inner Court of Well-to-do Home
- 30 Placing a Fire Under a Brick Bed From the Outside

PEKING AND THE FORBIDDEN CITY

30 Slides, with Reading

- 1 The Great Learning Gate
- 2 Street Scene
- 3 A Business Street
- 4 United States Legation
- 5 Barracks of U. S. Legation from top of Tartar Wall
- 6 U. S. Block House from Top of Tartar Wall
- 7 Scene at Railroad Station
- 8 Train to Peking along the Tartar Wall
- 9 Interior of a Walled City near Peking
- 10 The Front Gate of Tartar City
- 11 Entrance to Russian Legation
- 12 A Chinese Camel Driver and Two Policemen
- 13 Street Well
- 14 Tower of Great Bell
- 15 Old Street in Peking with Camel Train
- 16 The Von Kettlar Monument

Price, Plain, 40c; Colored, 80c

- 17 On the Great Street at Four Arches
- 18 A Motley Beggar
- 19 Well Fed Beggars at the Front Gate
- 20 Camels and Advertising upon the Hatamen Gate
- 21 A Camel
- 22 On Top of Tartar Wall, Looking Toward S. E. Tower
- 23 Tartar Wall Where Private Titus Scaled it During Siege of 1900
- 24 Where the Wall of Peking Joins the Tartar Wall
- 25 Bell Tower
- 26 Old Sacred Tree, University of Peking
- 27 Drum Temple
- 28 Street Traffic Near the Forbidden City
- 29 Marble Bridge Leading to the Forbidden City
- 30 The Temple of Heaven

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

PAO TING FU

10 Slides, with Reading

Price, Plain, 40c; Colored, 80c

- 1 Wall of Pao Ting Fu
- 2 One of the Gates
- 3 General View of the Gate
- 4 The Yamen of the Village
- 5 Well and Axle Windlass
- 6 Bridge over Moat

- 7 Entrance to Imperial College
- 8 Two Chinese Teachers
- 9 A Country Roadway, Showing How it has Worn Away After Centuries of Travel
- 10 Outskirts of a Typical Village near Pao Ting Fu

NANKIN AND THE MING TOMBS

15 Slides, with Reading

Price, Plain, 40c; Colored, 80c

- 1 A typical Mud Village on the Way to Nankin
- 2 Chinese Villagers at Home
- 3 The Road to the Ming Tombs
- 4 Tomb of Emperor I
- 5 Standing Horses
- 6 Kneeling Horses
- 7 Warriors
- 8 Carved Priests
- 9 Bridge and Moat around Tombs

- 10 Gate Tower Built A. D. 1400
- 11 Wall Around the City
- 12 By-Ka-Lo House in Which Dead Infants are Thrown
- 13 The West Gate
- 14 College for Triennial Examination of Chinese Students in the Classics
- 15 One of the Rows of Examination Cells

MAPS

25c Plain, 50c Colored

- | | |
|---|---|
| 1 Hemispheres | 12 Panama |
| 2 Eastern Hemisphere | 13 Philippine Islands |
| 3 Western Hemisphere | 14 Illinois |
| 4 World, Mercator Projection | 15 Iowa |
| 5 Relief Map of Eastern Hemisphere | 16 Wisconsin |
| 6 Relief Map of Western Hemisphere | 17 Africa in 1805 |
| 7 Topographical Map of North America | 18 Africa |
| 8 English Colonies, 1763 | 19 China |
| 9 Territorial Expansion of U. S. in 1867 | 20 Japan |
| 10 United States | 21 Patriarchal Age |
| 11 Outline Map of Route from New York to San Francisco via Panama Canal | 22 Chief Places in the History of the Patriarchs |
| | 23 Gentile Countries and Nations of the Old Testament |
| | 24 Palestine |
| | 25 Plan of Temple at Jerusalem, by Herod |
| | 26 Travels of St. Paul |

Maps of all Countries and States furnished at the rate for special slides.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

JAPAN—THE SUNRISE KINGDOM

Price: 40c Plain; 80c Colored.

- | | |
|---|--|
| 1 Map of Japan | 45 Detail of Wayside Inn |
| 2 Hills Covered with Maple Trees | 46 Jinrickshaws |
| 3 Jap Woman and Child | 47 Native Bridge in the Hills, Kobe |
| 4 Three Little Jap Boys | 48 Homes, Kobe |
| 5 Five Ladies in a Photograph Gallery | 49 Entrance to Temple, Nard |
| 6 Girls of Japan | 50 Falls of Nunobiki |
| 7 An afternoon Tea | 51 In the Mountains, Nikko |
| 8 Jap Woman Washing | 52 The Park Nikko |
| 9 Another Washing Scene | 53 Shrine at Nikko |
| 10 Four Japanese Ladies, Showing Dress from the Back | 54 On the Way to Shusenzi, near Nikko |
| 11 Tea House Girl | 55 Bronze Tomb, Nikko |
| 12 Carnival Car in Boys' Spring Festival | 56 Buddhist Temple, Nikko |
| 13 Woman With Child on Her Back | 57 Coolies Eating Lunch, S. S. Dakota |
| 14 Country People Coming to Town | 58 Coaling Ship, Dakota, at Nagasaki |
| 15 Four Special Country Japanese | 59 Near View of Coaling Ship at Nagasaki |
| 16 Typical Country Scene | 60 Bridge and River Bed, Nagasaki |
| 17 Jap Coolies on the Road | 61 Houses Along Inland Sea |
| 18 Country Home | 62 Village and Hills, Inland Sea |
| 19 Japanese Graveyard | 63 Terraced Hills and Large Junk, Inland Sea |
| 20 Shoemaker | 64 Hills from the Inland Sea |
| 21 Mother and Two Children | 65 Fishing on the Inland Sea |
| 22 Coolies with Cart | 66 Village on the Inland Sea |
| 23 Japanese Girl Eating | 67 Another Village |
| 24 Street Vender | 68 Islands Near Shore of Inland Sea |
| 25 Fertilizing Garden | 69 Junks on the Inland Sea |
| 26 Ploughing with Ox | 70 Japanese Sail Boats |
| 27 Another Ploughing Scene | 71 Junk under Full Sail |
| 28 Garden and Rice Field | 72 Junk Towing Barge |
| 29 Flooded Rice Fields | 73 Natives in the Mountains, Menosita |
| 30 Chow Vender, Yokohama | 74 Entrance to the Old Palace near Tokio |
| 31 Beautiful Roadway, Yokohama | 75 Sacred Image, Tokio |
| 32 Street Scene, Yokohama | 76 On the Imong, Tokio |
| 33 Street in Yokohama | 77 Street Scene, Nagaya |
| 34 Suburbs of Yokohama | 78 Entrance to Palace, Kyoto |
| 35 Along the Bluffs of Yokohama | 79 School Children Inspecting Garden |
| 36 Steerage Passengers, Steamship Mongolia | 80 Group of School Children |
| 37 Silk Worms | 81 Street Scene, Kyoto |
| 38 Native Cottage near Yokohama | 82 Gion Street, Kyoto |
| 39 Canals, Yokohama | 83 Harvesting Rice near Kyoto |
| 40 Train Load of Soldiers Returning from the War | 84 School Children, Neoshima |
| 41 School Children Going to Train to Welcome Soldiers | 85 Palace of the Shogun, Near Tokio |
| 42 Stone Lanterns at Temple Entrance | 86 Jap Market, Hiogo |
| 43 A Native Saw Mill | 87 Jap Temple, Hiogo |
| 44 A Wayside Inn | 88 Sacred Image, Hiogo |

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.

AROUND THE WORLD—with Lecture

Recent historical events have directed the eyes of the world toward the far east as never before. The geography, customs and habits of the Orientals, so little known before this time, have now become of great and increasing interest to the general public.

The writer has taken advantage of this fact and in his trip around the world spent most of his time in China, Japan and Ceylon. Some of his photographs were made in the "Forbidden City," where never before had a camera been. This "Around the World Trip" differs from the usual ones in that it combines with the scenes of public buildings and panoramic views of large cities, beautiful views of waterfalls, tropical plants, trees and products, coffee and tea plantations, and illustrates the customs and habits of the people. Read the list of slides and notice the great variety of subjects treated.

- | | |
|--|---|
| 1 Map of the World | 26 M. E. Mission |
| 2 Map of Hawaii | 27 What is left of M. E. Mission property |
| 3 Honolulu | 28 U. S. Legation, Pekin |
| 4 Guam—U. S. Government Bldg. | 29 Foreign Ambassadors |
| 5 Hotel in Nagasaki, Japan | 30 American Soldier Boys at Pekin |
| 6 Grand Hotel, Yokohama, Japan | 31 American Soldiers Eating in front of their Tent |
| 7 Group of Japanese Women | 32 Street Scene |
| 8 Specimen of Japanese Writing | 33 Great Britain Indian Hospital Nurses |
| 9 French Catholic Mission, Nagasaki, Japan | 34 Along the Great Wall of Pekin a tired out Coolie lies asleep |
| 10 U. S. Marine Hospital, Yokohama, Japan. | 35 "Betsy" the International Gun at the Pekin Siege |
| 11 Baron Moto Omi Yamaguchi and Staff, the great Japanese Commander in China | 36 Panorama of Forbidden City |
| 12 Mouth of Peiho River | 37 The Dragon Throne in the Imperial City |
| 13 U. S. Army supplies unloaded from lighters at Tongku, bound for Tientsin or Pekin by river boat | 38 Two of the Court Eunuchs |
| 14 American Hay unloaded at Tientsin | 39 A Glimpse in the Grounds of the Forbidden City |
| 15 Train Load of Horses at Tientsin | 40 Another View of the Imperial City |
| 16 Peiho river freight Boat | 41 A Brass Lion |
| 17 Coolies pulling freight boat | 42 An American News Boy in the Forbidden City |
| 18 Coolies keeping boat from shore and from numerous sand bars | 43 A Cloisonne Vase, Worth \$5,000 |
| 19 U. S. Military Postoffice, Tongku | 44 The Tsung Li Yamen |
| 20 An American, Japanese and Russian soldier | 45 Prince Su |
| 21 Train of U. S. Army Mules on the way to Pekin | 46 Prince China |
| 22 Chinaman executed for looting | 47 The Temple of Heaven |
| 23 Chinese "Kowtowing" | 48 Winter Tent of Col. Kobe of U. S. Infantry |
| 24 Street Barber at work | 49 Great Britain's Sick Soldiers conveying Silver along Legation Street |
| 25 Pekin Mule Cart. | 50 The Ming Tombs |

AROUND THE WORLD—(Continued)

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| 51 Group of Twelve Koreans of the Better Class | 75 A Coffee Plantation. |
| 52 Water Front, Shanghai | 76 Native Police, Sumatra, Under Dutch Officers. |
| 53 Sedan Chair Ride | 77 Tropical Fruits of Ceylon. |
| 54 A Street Scene in Shanghai | 78 Areca Nuts. |
| 55 Group of C. I. M. Missionaries in China Dress | 79 Cinchona Tree. |
| 56 Headquarters of C. I. M. at Shanghai | 80 Tea Gatherers. |
| 57 Chinese Shop Keeper | 81 Bamboo Shoots in Ceylon. |
| 58 Chinese Woman with Small Feet | 82 A Rice Field in Ceylon. |
| 59 Marriage Procession. | 83 A Sinalese Man. |
| 60 Funeral Procession | 84 Type of Sinalese Girl. |
| 61 Beheading. | 85 A Group of Kandian Chiefs with the British Government Agent. |
| 62 Octangular Doorway. | 86 Group of Buddhas. |
| 63 Fortune Teller | 87 A Buddhist Worshipper. |
| 64 Chinese Girls' School. | 88 A Parsee. |
| 65 Hong Kong Harbor and Street Scenes. | 89 Capturing Elephants. |
| 66 Chinese Town, Hong Kong. | 90 Spanish Fleet in the Suez Canal. |
| 67 Parlor of a Residence. | 91 City of Cairo. |
| 68 The Bowen Walk, Hong Kong | 92 Pyramids. |
| 69 Canton. | 93 Drive to Pyramids. |
| 70 Canton Coolies. | 94 Climbing Pyramids. |
| 71 Canton Theatre. | 95 Chamber of the Sphinx. |
| 72 Chinese Peddler. | 96 De Lesseps Monument. |
| 73 Post Office and Street Scene, Singapore. | 97 Islands of Monte Cristo. |
| 74 Malay Village near Singapore | 98 Pictorial Map of Paris. |
| | 99 Pictorial Map of London. |
| | 100 Statue of Liberty. |

CHINA—12 Slides with Lecture

- | | |
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| 1 Hong Kong | 7 A Marriage Procession |
| 2 Canton | 8 Nankin |
| 3 Shanghai—The Water Front | 9 Peking |
| 4 Shanghai—Street Scene | 10 The Temple of Heaven |
| 5 Tea Gatherers | 11 The Great Wall |
| 6 Coolies Pulling a Boat | 12 The World's Ambassadors |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SIEGE IN PEKIN—With Lecture

The uprising of the Boxers, the connivance of the Empress Dowager, the massacre of missionaries and native Christians, the murder of the German Ambassador, the siege and bombardment of the foreign legations, make a combination of events so startling and unexpected that the "Siege in Peking" will go down in history as one of the most remarkable series of events recorded on its pages.

These slides were made from photographs taken on the spot by missionaries and others who were in the besieged city. Many of the places here shown had never before been photographed; and the value of the set will increase with passing years.

Supplementary slides may be had by making selections from our sets on "The Noble Army of Martyrs," "Around the World Trip," or "China Against the World."

- | | |
|---|---|
| 1 Plan illustrating the Siege of Peking | 24 Scene in the Han len Yuan |
| 2 Entrance to American Legation | 25 Graves of some of the Victims of the Boxers |
| 3 Section of Wall back of American Legation | 26 View of portion of Wall that separates the Tartar City from the Chinese City |
| 5 The Ch'ien Men or Front Gate | 27 Captain Riley's Body lying in the Front Gate |
| 6 View from the Ch'ien Men toward the Forbidden City | 28 Grave of American Marines and Russian Soldiers in Russian Legation |
| 7 Gateway British Legation | 29 Patrol of American Marines |
| 8 Gateway British Legation, inside View | 30 Mr. Ament's Chainless Wheel |
| 9 Bell Tower and Bulletin Boards | 31 Private Turner of American Marines on improvised stand. Afterward killed |
| 10 Front Tinger in the Legation | 32 Native Carts |
| 11 Fortified Bridge on Legation Street | 33 The front Tinger or Pavilion in the British Legation |
| 12 First Secretary's House, British Legation | 34 End view of Pavilion |
| 13 Guard of Custom's Volunteers | 35 First Secretary's House, British Legation |
| 14 Group of American Missionaries | 36 Legation Gate, barricades and Nordenfildt |
| 15 British Marines, Legation Guards | 37 Filling Sand Bags |
| 16 Group of British Subjects | 38 Scene in the Han-len Yuan |
| 17 Gen. Cockburn's House, British Legation | 39 Sleeping Place in the Methodist Compound |
| 18 "Fort Cockburn," British Legation | 40 Place where provisions were kept in Methodist Compound |
| 19 When the Troops arrived | |
| 20 "Our Betsy," the International Gun | |
| 21 Gun Stand in Mongol Market | |
| 22 House and Gate in South Stable Court | |
| 23 A Section of the Reinforced Outer Wall, British Legation | |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SIEGE IN PEKIN—(Continued).

- | | |
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| 41 The Chapel, Methodist Compound | 49 Scene on the Tennis after the Relief |
| 42 Fighting fire started by Boxers | 50 Colt Gun in front of American Legation |
| 43 Capt. Hall of American Marines | 51 Group of Foreign Ministers |
| 44 Native Messenger Boy (Dr. Ament's boy) | 52 Group of the Tsung Li Yamen |
| 45 Three Messenger boys | 53 Members of the American Legation |
| 46 Aug 15, 1900, in British Legation | 54 Li Hung Chang |
| 47 Hurrah! Hurrah! | 55 Mr. Ament and Mr. Gamewell |
| 48 Sikhs resting after the March | |

CHINA IN HER FIGHT AGAINST THE CIVILIZED WORLD.

58 Slides with printed Lecture.

- | | |
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| 1 Map of China | 31 Minister Conger |
| 2 The Great Wall | 32 The Temple of Heaven |
| 3 Avenue to the Ming Tombs | 33 Pagan Temple of Gods at Noo Zoo |
| 4 Canton | 34 Pagoda at Han-Kow |
| 5 Nankin | 35 Entrance to the City of Amoy |
| 6 Ning Po | 36 Rev. Dr. Walker |
| 7 Chang-choo-foo | 37 Rev. W. C. Lacy |
| 8 Junks Ashore | 38 Western Chinese Congregation |
| 9 Curling Tea | 39 A Group of Two |
| 10 Curling the Tea | 40 Mrs. Plum and Class |
| 11 Winnowing and Sorting the Tea | 41 Rev. Dr. Cady with Missionaries |
| 12 Papering Brick Tea | 42 Mission Chapel |
| 13 Landing Place—Tea District | 43 Rev. Dr. Cady's Boat |
| 14 Marriage Procession | 44 Han Kow |
| 15 Kite Flying | 45 Hong Kong |
| 16 Cat Dealers | 46 Korea-Headquarters of General Min |
| 17 Reading an Imperial Edict | 47 Water Battery on the Han River |
| 18 Boxers on Parade | 48 Korea-Elbow Fort on Han River |
| 19 Chinese Troops Drilling | 49 The Empress Dowager |
| 20 The Taku Forts | 50 Li Hung Chang |
| 21 Bombarding the Taku Forts | 51 Shanghai, Chinese Soldiers Marching |
| 22 Interior View of the Fort after Capture | 52 Foreign Soldiers in Shanghai |
| 23 Peking | 53 Chinese Soldiers Marching to Tien Tsin |
| 24 General View of Peking | 54 Tien Tsin |
| 25 Entrance to the Forbidden City | 55 Tien Tsin—Town Hall |
| 26 The Imperial Palace | 56 Ramparts and Water Carrier |
| 27 The Imperial Gardens | 57 Tien Tsin |
| 28 The United States Legation | 58 Capture of Peking |
| 29 Boxers Entering Peking | |
| 30 Boxers Besieging the Legation | |

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In ordering slides, please give page of catalogue, number of slide and title.

INDIA—Continued

Price: 40c Plain; 80c Colored.

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| 51 Map of India | 85 Travelling in Sedan Chairs |
| 52 Cashmere Glacier at Sonamurg | 86 Two Elephants Rolling Logs |
| 53 The Manerung Pass, 18,600 Feet High | 87 Palace in the Gardens of the Hoosainabad |
| 54 The Source of the Ganges | 88 Banyan Tree and Bungalow |
| 55 The Ganges from the Village of Suki | 89 Hairly Man of India |
| 56 One of the Entrances to Elephant Caves, Bombay | 90 Natives at their Devotions |
| 57 Inside Entrance to Cave | 91 Buddhist Priests with Praying Stick |
| 58 Interior View of Caves with Pillars | 92 The Kutub Minar from a Distance |
| 59 Interior View with Carved Pillars | 93 The Kutub Minar with Ruins |
| 60 Street in Bombay | 94 Looking up the Kutub Minar |
| 61 Prison at Bombay | 95 Diving Well at the Kutub |
| 62 Temple of Maharajah Benares | 96 Zenana Mission, Allahabad |
| 63 The Burning Ghats, Benares | 97 Orphan Girls Grinding Flour on Hand Mill |
| 64 Worship at Sunrise, Benares | 98 Orphan Rope and Broom Makers |
| 65 Temple and Ghats, Benares | 99 Orphans Trained to be Tailors |
| 66 The Ghats along the Ganges, Benares | 100 A Native Christian Family |
| 67 Street in Barcilly Bazaar | 101 Orphan Girls Baking "Chupal-ties," Indian Pan Cakes |
| 68 Bringing in wood from the Jungle on Oxen | 102 A Heathen Family |
| 69 Government House at Festival, Berar | 103 The Great Indian Hunt, Six Girls Hunting Vermin (A Startling Picture) |
| 70 Mission Bungalow, Festival | 104 Saint Salim Tomb, Agra |
| 71 Heathen Sunday School, Festival | 105 Tomb of Ulama-dan-Lak, Agra |
| 72 A Famine Subject in the Poor House | 106 Gateway to Tomb of Akbar |
| 73 Bringing his Starving Child to the Mission to be cared for | 107 Palace of Akbar, Agra |
| 74 Group of Orphans soon after rescue | 108 The Mosque from Taj Mahal |
| 75 Three Children soon after rescue | 109 Palace of Akba, Taj Mahal in Distance |
| 76 Mission Bungalow, Yestival | 110 Gateway of Taj Mahal |
| 77 A Christmas Gathering at Yestival Mission | 111 Taj Mahal from the Outside |
| 78 Interior of Girls' Mission | 112 Approaching Taj Mahal |
| 79 A Christmas dinner at the Mission | 113 Taj Mahal from the Walk |
| 80 Bullocks decorated for the "Polo Festival" for two days' worship | 114 Taj Mahal |
| 81 Native Pounding Grain in a Mortar | 115 Tomb of Daughter of Shah Johan |
| 82 A Young Water Seller | 116 Tomb of Etma, Dowlah, Agra |
| 83 Milk Seller with Bamboo Jars | 117 Tomb of Etma, Dowlah, Marble Cupola |
| 84 An Indian Village in the Mountains | 118 Mausoleum of the Emperors Husnayoun |
| | 119 Interior of Palace of Moguls, Mosaic Balcony, Agra |
| | 120 Performing Ablutions before entering Pearl Mosque |
| | 121 Covering for Car of Juggernani |
| | 122 Monkey waiting at Station |
| | 123 Gateway, Dravidian Temple |

INDIA—Continued.

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| 125 Nearer View, Dravidian Temple | 136 Pagoda, Rangoon |
| 126 Another Gateway | 137 Native Indian Cart |
| 127 Sacred Tank, Dravidian Temple | 138 Hindoo Temple, Ahambad |
| 128 Native Children near Temple | 139 Entrance, Jain Temple, Ahambad |
| 129 Tibetan People, Darjiling | 140 Arches, Jain Temple, Ahambad |
| 130 Group of Tibetans, Darjiling | 141 One of the Courts, Jain Temple, Ahambad |
| 131 Tibetan Women, Darjiling | 142 A View of the Court |
| 132 Market Women, Darjiling | 143 Detail of Jain Temple |
| 133 A Typical Scene of Tibetans | |
| 134 Gateway of Trichonopila with
Thousand of Life Size Figures | |

JAVA

25 Slides, with Reading; Plain, 40c; Colored, 80c.

- | | |
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| 1 At the Ferry | 16 Detail of Carving on the Boro |
| 2 Typical View | Bodo |
| 3 Native Houses | 17 Stair Case and Terrace Boro |
| 4 Bungalow and Grounds | Bodo |
| 5 A Bungalow | 18 Detail of Temple Top Boro |
| 6 Native Hut | Bodo |
| 7 Native Carts | 19 Temple at Mendoet |
| 8 A Typical Native Cart | 20 Temple of Mendoet, Statue of |
| 9 Ploughing With Water Buffalo | Buddha |
| 10 Brutenzorg | 21 Bridal Couple |
| 11 Rice Fields | 22 Toilet in the Heart of Java |
| 12 Transplanting Rice | 23 Dutch Residence in Weltevreden |
| 13 Ruined Temples of Prambanam | 24 Three Children on a Water |
| 14 On the Road to Bodo | Buffalo |
| 15 A Terrace at Boro Bodo | 25 Private Grounds of a Javanese |
| | Residence |

SIAM

25 Slides, with Reading; Plain, 40c; Colored, 80c.

- | | |
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| 1 Group of People, Bankok | 14 Another View of Compound |
| 2 House Boats | 15 Idol of Porcelain, King's Com- |
| 3 Scene on the Menam River | pound |
| 4 Scene on the River in Anthen | 16 Procession Queen's Birthday |
| 5 Gateway to Palace | 17 Another View of Procession |
| 6 View of King's Palace Outside | 18 Soldiers in Procession |
| of Wall | 19 Another View of Procession |
| 7 View from Inside of Wall | 20 Swinging Contest |
| 8 Main Entrance of Palace | 21 Swinging Contest, Catching Ba- |
| 9 Gables and Cupola of Palace | of Gold in Mouth |
| 10 Spires in King's Palace | 22 House on the Klongs |
| 11 Spires at Sunset | 23 Row of Houses on the Klongs |
| 12 King's Compound | 24 Street Scene on the Klongs |
| 13 Interior of King's Compound | 25 Market Boats on the Klongs |

COUNTRIES AND CITIES.

AFRICA.

IN THE STREETS OF CAIRO—with Lecture

- | | |
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| 1 Money-Changer's Table | 8 A Ferris Wheel in Egypt |
| 2 A Wedding Engagement | 9 The Mosque of Amr |
| 3 In Little Cairo | 10 The Healing Pillars |
| 4 The Bread Seller | 11 A Funeral Procession |
| 5 An Egyptian Turning Lathe | 12 A Mohammedan Cemetery |
| 6 The University Mosque | 13 In a Mohammedan Home |
| 7 A Mohammedan School | |

LIFE ON THE NILE—with Lecture

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| 1 Embarking to Cross the Nile | 9 The Market at Luxor |
| 2 Chadouf | 10 From the Temple at Edfou |
| 3 A Sakkai | 11 The King Hunting Hippopotamus |
| 4 The Water Carrier | 12 The Island of Elephantine and |
| 5 The Bank of the Nile at Luxor | the Nile |
| 6 Karnak | 13 The Nile Dam |
| 7 The Tourist Part Across the Nile | 14 Pharaoh's Bed |
| 8 Tombs of the Kings | |

EGYPT—12 Slides, with Lecture

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| 1 The Rosetta Stone | 8 The Colonnade of the Temple of |
| 2 Obelisk at Heliopolis | El Uksun |
| 3 The Great Pyramid and Sphinx | 9 The Avenue of Sphinxes |
| 4 Interior of the Tomb at Beni | 10 The View of the Philae |
| Hassan | 11 The Great Propylon and Outer |
| 5 Mummy of the High Priest | Court of Temple of Isis |
| 6 Broken Statue of Rameses | 12 The Colonnade of the Temple of |
| 7 The Temple of Osiris | Isis |

EGYPT

- | | |
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| 1 Alexandria | 7 Route to Pyramids |
| 2 Egyptian Women | 8 Sacred Ox |
| 3 Great Temple of Karnak | 9 Wooden and Stone Mummy |
| 4 A Morning Greeting in Cairo | Cases |
| 5 Palm Tree, Upper Egypt | 10 General View of Cairo from the |
| 6 Pyramids from the Nile | Citadel |

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In ordering slides, please give page of catalogue, number of slide and title.

EGYPT—(Continued).

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| 13 Tomb of the Mamelukes, Cairo | 54 Suez Canal, Lake Timisah |
| 14 Tomb of the Califes | 55 Map of Egypt |
| 15 Babel Nasr, Cairo | 56 Avenue of the Sphinx |
| 16 Palms of the Pyramids | 57 Nile—Sakkieh |
| 17 The Three Pyramids | 58 Grand Square, Alexandria |
| 18 Pyramid of Cheops and Temple of the Sphinx | 59 Street Scene, Alexandria |
| 19 Front View of the Sphinx | 60 Cemetery, Alexandria |
| 20 Climbing the Pyramid of Cheops | 61 Panorama of Cairo |
| 21 Pyramid of Cheffren | 62 Street in Old Cairo |
| 22 Obelisk of Heliopolis | 63 Entrance of a Caravan |
| 23 Arab Encampment | 64 An Arab School, Cairo |
| 24 Whirling Dervishes | 65 Vendors of Sugar Cane, Cairo |
| 25 Water Carrier | 66 Bazaar's Shop, Cairo |
| 26 Woman on a Donkey | 67 Barber Shop, Cairo |
| 27 Statue of Rameses | 68 A Travelling Restaurant |
| 28 Port Said and Ships | 69 Water Sellers of Cairo |
| 29 Ships of the Desert | 70 Fountain in the Mosque |
| 30 Palm Grove, Cairo | 71 Lattice Windows |
| 31 River Nile Merchant Boat | 72 Street in Cairo, Toulon Quarters |
| 32 From the Citadel to the Pyramids | 73 Mosque Mohammed Ali, interior |
| 33 The Citadel in Cairo | 74 Sheperdo Hotel, Cairo |
| 34 Egyptian Flower Girl, Cairo Street | 75 French Embassy, Cairo |
| 35 View at Luer | 76 Three Egyptian Belles, Cairo |
| 36 Pyramid Dashoor and Nile | 77 Money Changers, Cairo |
| 37 Great Pyramid and Sphinx | 78 Couriers of Cairo |
| 38 Facade of Small Rock, Temple of Abou Simbel | 79 Head Dress of Women |
| 39 Sculptures of Shishak, Temple of Karnak | 80 Head Dress of Women, different view |
| 40 Facade of Great Rock, Temple of Abou Simbel | 81 Women Carrying their Babies |
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| 45 Portico of the Temple, Denderah | 86 Arab Market |
| 46 Camel Bazaar, Assiout | 87 Bazaar of the Mandarins, Cairo |
| 47 Obelisk of Luxor and Pylon | 88 Statue of Sesostris |
| 48 Luxor, Landing Place | 89 On the Nile, Vessels |
| 49 Irrigating Sakkieh, Alexandria | 90 In the Nile, Water Buffaloes |
| 50 A Caravan Village | 91 Prince of Wales Palace, Cairo |
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| | 93 Modern Arabic Palace, Cairo |
| | 94 Tomb of the Califs |
| | 95 Tomb of the Mamelukes, Citadel, Cairo |

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| 97 In the Court of the Mosque, El Azhar, students studying the Koran | 129 View of the Three Pyramids |
| 98 Minarets of the Mosque of El Azhar | 130 Caravan in the Desert |
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| 101 A Cook Dyhahabyeh, interior | 133 Climbing the Pyramids |
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| 103 Boulak Museum, Mummy cases | 135 The Sphinx |
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| 110 Obelisk of Heliopolis as it is Today | 142 Pyramid of Cheffren, Camels and Palm Trees |
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| 118 Vessel in Suez Canal, showing level surface of country | 150 Temple of Osiris, Abydos |
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| 120 Port Said | 152 Interior of Great Temple of Esne |
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| 122 Light House, Port Said | 154 Bas Relief, Temple, Edfou |
| 123 Panoramic View of Cairo and the Pyramids | 155 Rock Temple at Kalabasee, Nubia |
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| | 160 Thebes, the Plain of |
| | 161 Thebes, Plan of the Ruins |
| | 162 Thebes, Plan of the Temple |
| | 163 Thebes, the Vocal Memnon |
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| | 166 Broken Statue of Rameses |
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| 176 Bighee and Nubians, Philae | 200 Head of Mah'mal Procession |
| 177 View of Foot of Cataract, Philae | 201 Approach to Nile Bridge—Cairo |
| 178 Colonnade of Temple of Isis, Philae | 202 The Nilometer |
| 179 Great Propylon and Outer Court Philae | 203 Island of Rhoda |
| 180 Isle of Elephantine, Assouan | 204 Water Carriers—Cairo |
| 181 View of Luxor. | 205 Great Pyramid (Cheops)—Distant view |
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| 185 Abou Simbel, large and small Temples. | 209 Grain Boats on the Nile |
| 186 Colossi in front of Abou Simbel. | 210 Garden of Gizeh, Museum |
| 187 Colossus with dozen men in his lap. | 211 Garden in Second Story of Gizeh Museum |
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| 193 One of the Pyramids of Sakkarah. | |

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THE AGONY IN THE GARDEN.

Illustration from

LECTURE ON THE PASSION PLAY OF OBERAMMERGAU.

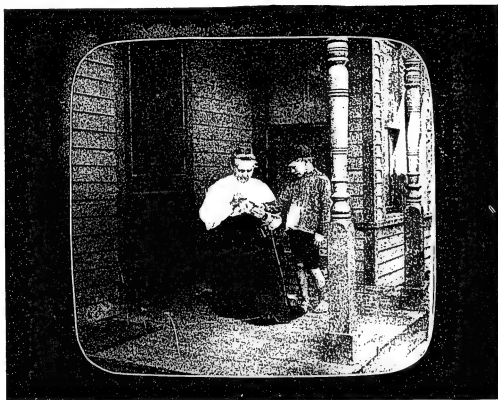
See List on Page 535.

As is well known, the solemn and religious Passion Play is given every ten years at Oberammergau. The slides illustrating it were made from official photographs of the last representation, and are clear and fine. The lecture was written by an eye-witness of the play, and is of unusual interest.

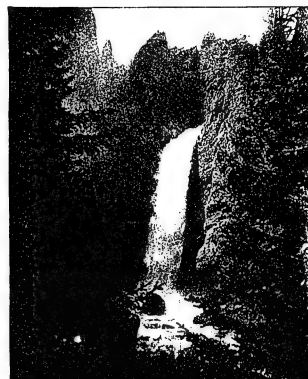
Our list of slides on biblical subjects and scenes in Bible lands is very large and complete, many being from original negatives.

The series of sermons on "How We Got the Bible" contains valuable material that can be obtained nowhere else. The same is true of many other lectures.

The general classification and plan of indexing our catalogue is simple and comprehensive, enabling one to find any subject very easily. Give it a thorough perusal.



"My childhood griefs and trials she would gladly with me share."
No. 7. "Tell Mother I'll be 'There.'" Page 547.



Tower Falls, Yellowstone Park—Copyright 1907
by Mode Wineman.

Hidden like some beautiful flower in the wilderness, Tower Falls chants its everlasting song in a sequestered spot off the main road of travel in the Yellowstone Park. For this reason comparatively few persons see the most graceful waterfall in the Yellowstone. To photograph this waterfall is a problem. It not only requires the confidence of nature, but an enthusiasm that makes one un-mindful of danger. Furnished colored only \$1.00.



Brady Glacier, Alaska—Copyright, 1907, by Mode Wineman.
Brady Glacier bears the name of the former governor of Alaska. Governor Brady is seen in the picture leading a party of travelers over the glacier on the twenty-fifth anniversary of its christening, which was quite recently. As no person is known to have visited this dead glacier (a glacier is said to be dead when it is not fed) within that quarter century, and as Mr. Wineman was the only member of the party who carried a camera on the recent visit, this picture is of unusual interest, especially when it is related that the adventurers nearly lost their lives on the occasion. The tide, suddenly going out, left the unhappy explorers exposed at night in a droning rain, on the wild shores of Alaska. Furnished colored only \$1.00.



Mt. Moran, Teton Range, Jackson Hole Country
—Copyright 1907 by Mude Wineman.

The Teton Timber Preserve, adjoining the Yellowstone Park in the South, is a region of magnificent scenery and of big game, and a region destined to attract the world. Majestic Mt. Moran (named in honor of Thomas Moran, the artist, whose wonderful painting of the Grand Canyon of the Colorado, and the Grand Canyon of the Yellowstone are in the National Capitol) wears a mantle of ermine, and on its breast, as a sparkling pendant, is a hanging glacier, upon which sunbeams dance, while big bears inhabit the black forest below. Furnished colored only \$1.00.



Nevada Falls, Yosemite Valley—
Copyright 1907 by Mude Wineman.
Furnished colored only \$1.00.



Policeman Bob, Pueblo of Laguna—
Copyright 1904 by Mude Wineman.
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AFRICA—with Lecture

These slides were made from photographs brought from his field of labor by Rev. M. Fraser, who has worked for years at Elat, W. Africa, under the Presbyterian Board. The lecture was prepared by the Rev. J. T. Ladd, under the dictation of the missionary.

There is an interesting pictorial account of the Bulu Savages, their occupations, amusements, etc., of school and church work among them, and of the results. One series of illustrations widely presents the effects of witchcraft as it is believed in and practiced in Africa today.

We heartily commend this illustrated lecture to those who care to know what real missionary work is among savage heathen. It is a powerful missionary sermon.

- | | |
|---|--|
| 1 Map of Africa | 25 View over Elat Street with missions in sight |
| 2 Bulu boys in bush, with clubs and muskets | 26 View toward south from Elat mission station |
| 3 Trumpet, Ivory arm ornament and Medicine Horn | 27 Residence of missionaries at Elat |
| 4 Company of Bulu People with guns and spears | 28 Bulu boys near mission house |
| 5 Large war knife and two small knives | 29 Lady caller at station |
| 6 Evina Minko, great Esa Koi Chief. He had 80 wives | 30 Public house with church and school house in rear |
| 7 Evina Minko on a visiting tour with a few wives | 31 School at Elat |
| 8 Village street | 32 School boy taking sun bath |
| 9 Bite Vetolo with Necklace, a great chief, and Evina, his half-brother, also a chief | 33 Hospital at Elat Station |
| 10 Wrestling match | 34 Student who was neither tardy nor absent for a year |
| 11 Women coming from garden with vegetables | 35 Rev. C. W. McCleary |
| 12 Women coming from bush with firewood | 36 Rev. McCleary's personal boy and pet monkey |
| 13 Necklace of Seeds | 37 Mr. Fraser and boy |
| 14 Necklace of Dog Teeth | 38 Mr. Fraser's personal boy |
| 15 Necklace of Leopard Teeth | 39 Mvondo Ntimban, and family, great chief |
| 16 Necklace of Antelope Feet | 40 Mvondo Ntimban, one wife and some sons |
| 17 Street Concert | 41 Mvondo Ntimban and one of his 70 wives |
| 18 Musical instrument | 42 Mvondo Ntimban first time he wore European clothes |
| 19 Native boys under an umbrella | 43 Deceased Mvondo's personal effects |
| 20 Street scene, men beating a big drum | 44 Meeting to discuss killing |
| 21 Bulu boys of four tribes | 45 Another meeting to discuss killing |
| 22 Factory of German trade | 46 Witch Doctor sprinkling town with medicine |
| 23 German trader, native helper and tusks | 47 Great Chief Nto Ze, pleading for many to be slain |
| 24 Rev. M. Fraser | 48 Medicine man of "So" society, Witch Doctor |

Price, 40c each plain; 80c each colored.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

AFRICA—(Continued.)

- | | |
|--|---------------------------------------|
| 49 Image venerated by "So" society | 56 Sabbath congregation |
| 50 Placing hands on goat to be killed | 57 Charter members of a church |
| 51 Medicine man killing the victim | 58 Our Christian cook |
| 52 Butts of plantain and pots of water | 59 School boys who assisted in trans- |
| 53 Women waiting, missionaries watch- | 60 Christian man and wife |
| ing | 61 Corisco Presbytery of Africa mis- |
| 54 Goat being dipped | sion |
| 55 Women waiting for bleeding goat | |

Price, 40c. each, plain; 80c. each, colored.

SOUTH AFRICA—BOER WAR

With Lecture.

The lecture is so printed as to make an evening's entertainment if desired, but if otherwise, the historical portion, being in smaller type, can readily be omitted, and only the portion descriptive of the views be used.

- | | |
|---|---------------------------------------|
| 1 A Traveler's Difficulty | 23 Building a Zulu Homestead |
| 2 Map | 24 Waiting for the Vultures |
| 3 President Kruger | 25 Chief's Kraal near Rorke's Drift, |
| 4 Cecil Rhodes | Zululand |
| 5 Mr. Chamberlain | 26 Family Group of Zulus before their |
| 6 A Boer Scout | house |
| 7 Wounded Boer Prisoners | 27 Interior of No. 26, inside a Zulu |
| 8 Armored train making a reconnais- | House |
| sance | 28 Going to Work |
| 9 Boers Wrecking an Armored Train | 29 Going Home from the Mines |
| and Capture of Winston Churchill | 30 Zulus Defying the Lightning |
| 10 The Charge of the Lancers | 31 Sifting the Gravel for Diamonds, |
| 11 Battle of Tugela, British attempt to | Kimberley Mines |
| save their guns | 32 Boers' Compound at Kimberley |
| 12 A Sortie from Ladysmith | Mines |
| 13 Death of Native Dispatch Runner | 33 Capetown |
| 14 Zulu Ladies' Reception | 34 The Home of Cecil Rhodes |
| 15 General View of Johannesburg | 35 Mr. Rhodes' Library, Groote Schuur |
| 16 Gold Mines at Johannesburg | 36 Mr. Rhodes' Farm |
| 17 Native Compound at Kimberley | 37 Olive Schreiner |
| Diamond Mines | 38 Street in Johannesburg |
| 18 Old Workings, Kimberley Diamond | 39 Going to Market |
| Mines | 40 Native Miners and White Overseer |
| 19 A Zulu Military Review | 41 A South African Pineapple Field |
| 20 A Native Wizard | 42 Chief Teteluki, Natal |
| 21 Soldiers' Graves | 43 Soldiers' Monument |
| 22 Native Kraal | |

Our Regular Price: Colored, 50c each; Plain, 25c each.

See Index to Slides at End of Catalogue.

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SOUTH AFRICA—(Continued.)

- | | |
|--------------------------------|----------------------------------|
| 44 Dutch Boers' Camp for the | 50 A Bridge on the road to Mom- |
| Night. Ox Team turned out | bray |
| for the Night. | 51 Zulu Warriors, Uncivilized. |
| 45 Zulu Kraal. | 52 Zulu Warriors, Civilized. |
| 46 Diamond Field Claims on the | 53 The Tugela River in Zululand. |
| DeBeer Farm in 1869. | 54 Mica Deposits in a Donga. |
| 47 Scene on an Ostrich Farm. | 55 Mr. Chamberlain. |
| 48 Durban Road to the Berea. | |
| 49 House of Parliament, Cape | |
| Town. | |

ALGIERS

38 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--------------------------------|-----------------------------------|
| 1 Harbor of Algiers | 20 National Library Entrance |
| 2 The Port | 21 Interior of Temple |
| 3 Panorama of City | 22 Temple of Minerva |
| 4 View of City from the Hill | 23 Bougie, a Street in the French |
| 5 Fortifications | Town |
| 6 The Bridge on the Mole | 24 Two Kabyle Guides |
| 7 The Mole | 25 Kabyle Children |
| 8 The Hotel Terrace | 26 A Barber |
| 9 Palms | 27 A Native of the Desert |
| 10 Landscape near Algiers | 28 An Arab Encampment |
| 11 Street | 29 The Road at Banion |
| 12 Street Scene Showing Native | 30 Scene in Park |
| Dress of Women | 31 Scene in Park |
| 13 Interior of Arabesque House | 32 Algiers from Hill |
| 14 House and Rubber Tree | 33 Moorish House |
| 15 House from the Street | 34 Street, European Part |
| 16 House—Redbyl Type | 35 Old Mosque |
| 17 Arab in His Home | 36 Mosque of Algiers |
| 18 Arab Shiek | 37 Veiled Woman |
| 19 Handsome Balcony | 38 French Soldier on Duty |

ANTWERP

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- | | |
|-------------------------------|-------------------------------------|
| 1 Steamer Landing | 9 Queen's Palace |
| 2 City Hall and Landing | 10 Flower Garden |
| 3 Steen Castle and Harbor | 11 Zoological Garden |
| 4 Principal Theater | 12 Antwerp Cathedral |
| 5 Interior, Board of Trade | 13 Interior, Showing Carved Con- |
| 6 City Milk Inspector and Dog | fessional |
| Cart | 14 Ruben's "Elevation to the Cross" |
| 7 Hotel and Villa Bas Eescant | 15 Ruben's "Descent from the |
| 8 Brabos Fountain | Cross" |

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A VISIT TO HOLLAND

106 Slides with Lecture, By Dr. A. A. Pfanstiehl. Price 40c Plain; 80c Colored.

- | | |
|--|---|
| 1 Map of Europe | 49 Woman Preparing Shrimp for Market |
| 2 Map of Holland | 50 A Scheveningen Fish Vrouw |
| 3 First Glimpse of Holland | 51 A Scheveningen Street Scene |
| 4 Windmill, (A Familiar Sight) | 52 A Scheveningen Curio Vender |
| 5 Windmill on Way to Marken | 53 Scene in Marken |
| 6 Two Neighbors—Windmills | 54 Scene in Marken |
| 7 Railroad Depot | 55 Scene in Marken |
| 8 Street Car at Depot | 56 A Marken Young Lady |
| 9 Water Front | 57 Marken Men |
| 11 A Canal Bordered with Trees | 58 A Dutch Pair in Vollandam |
| 12 A Delivery Wagon on Street of Amsterdam | 59 A Vollandam Girl |
| 13 House Boat Propelled by Hand | 60 A Vollandam Fishing |
| 14 Sail Boat on Canal | 61 Resting at Home in Vollandam. |
| 15 A Canal Scene | 62 Zuyder Zee Fishing Boats |
| 16 Living on the Canal | 63 Zealand Muscic Gatherers |
| 17 Canal Boats at Anchor | 64 A Back Yard in Edam |
| 18 The New Market | 65 Museum in Edam |
| 19 A Dog Cart at Market | 66 Old Building in Middleburg, Zealand |
| 20 Milk Maids and Dog Cart | 67 King's Palace in Amsterdam |
| 21 A Dog Cart and Passengers | 68 Ryk's Museum |
| 22 A Young Hollander | 69 Opera House |
| 23 Two Old Boys | 70 Prince's Gracht, (canal) |
| 24 Two Women | 71 Harlem Gateway |
| 25 Women and Children | 72 Harlem Organ |
| 26 A Holland Woman | 73 Harlem Bulb Garden |
| 27 A Girl Knitting | 74 City Hall Leyden |
| 28 Woman at the Wash Tub | 75 Beautiful Canal Scene, Leyden |
| 29 A Lady of Holland | 76 Dog and Man Cart, Leyden |
| 30 A Modern Holland Farm | 77 A water Street, Leyden |
| 31 Another Modern Farm | 78 Children in Park, Leyden |
| 32 A Holland Farmer | 79 Church from which Pilgrim Fathers came |
| 33 Zealand Farmer and Wife | 80 In the Outskirts of Arnhem |
| 34 A Dutch Farm Hand | 81 A Scene in Arnhem |
| 35 Zealand Farmer's Wife | 82 A Back Street in Arnhem |
| 36 A Typical Zealand Maiden | 83 A Scene in Arnhem |
| 37 Zealand Children | 84 A Five O'Clock Tea at Arnhem |
| 38 A Scene in Middleburg | 85 Old Stone Table near Arnhem. |
| 39 A Boy with Hoop | 86 Old Soldiers' Home near Arnhem. |
| 40 A Country Road in Zealand | 87 Valkenhoff—One of the Palace of Charlemagne in Nymegen |
| 41 A Spare Room in Farm House in Edam | 88 A Feudal Lord Castle |
| 42 A Hall in Stable in Edam | 89 Scene in Feudal Lord Castle Grounds, Shell Fountains |
| 43 Children Posing | 90 A Feudal Lord Castle |
| 44 Scheveningen, Hotel | 91 Street Scene in Delft |
| 45 Scheveningen, Beach | |
| 46 Scheveningen, Sun Baskets | |
| 47 Scheveningen, Bathing Wagons | |
| 48 Scene on Arrival of Shrimp Sloop | |

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A VISIT TO HOLLAND—(Continued.)

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| 93 Street in Delft | 101 A Residence Street at the Hague |
| 94 Street in Delft | 102 Statue of William the Silent |
| 95 Tomb of House of Orange | 103 In the Heart of the Hague |
| 96 House Where William of Orange was Assassinated | 104 Het Haagsche Bosch |
| 97 Approaching The Hague | 105 "Palace of the Woods," Where Peace Conference was Held |
| 98 In the Outskirts of The Hague | 106 A Room in the Palace |
| 99 Scene in Back Yard at The Hague | |

CAPRI

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|---|---|
| 1 Capri from the Sea, Steamer at Anchor | 9 Summit of Capri, Ruins of Tiberias |
| 2 Capri and Sea | 10 A View of Summit of Rock, from Below |
| 3 Island and Sea | 11 Artist Grotto |
| 4 Faralona Rocks | 12 Street in Ani Capri |
| 5 Marina Grande | 13 Native Dress, Ani Capri, Two Women |
| 6 The Blue Grotto | 14 Lighthouse, Ani Capri |
| 7 A Split in the Rocks | 15 Scenery at Capri |
| 8 A view of the Town | |

AMALFI

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- | | |
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| 1 Amalfi Looking East | 9 Roman Watch Tower |
| 2 The Amalfi Drive | 10 Amalfi Scenery |
| 3 View in Amalfi Drive | 11 An Ocean Scene |
| 4 Atrina Amalfi Drive | 12 Tunnel on Amalfi Road |
| 5 Monastery, Amalfi | 13 Terraced Vineyard, Amalfi Road |
| 6 Along the Ocean | 14 Scene on Amalfi Road |
| 7 Village near Amalfi | 15 Old Town on Amalfi Road |
| 8 Hotel at Amalfi | |

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- | | |
|--------------------------------------|------------------------------------|
| 1 Village near Sorrento | 7 View of the Open Air Dining Room |
| 2 Sorrento and Sea | 8 Fisherman and Wife Making Nets |
| 3 Sorrento | 9 Boys Diving for Pennies |
| 4 View in Sorrento | 10 Bridge on Old Roman Road |
| 5 Along the Cliffs | 11 Ocean Scenery |
| 6 On the Balcony Overlooking the Sea | 12 Mount Vesuvius from Sorrento |

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VENICE 97 Slides with Reading. Price: 40c Plain; 80c Colored.

- 1 Map
- 2 The Station
- 3 Piazzetta and St. George Island
- 4 Columns of the Piazzetta
- 5 Piazzetta and Ducal Palace
- 6 Front View, St. Mark's
- 7 Entrance to St. Mark's
- 8 Doorways to St. Mark's
- 9 Main Doorway to St. Mark's
- 10 Golden Horses of Constantine
- 11 Feeding the Pigeons, St. Mark's Square
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- 18 Clock Tower, St. Mark's Square
- 19 Bronze Gates of the Campanile
- 20 The Grand Canal in Front of the Doge Palace
- 21 Doge Palace From the Grand Canal
- 22 Ducal Palace and Landing From Grand Canal
- 23 Ducal Palace and St. Mark's
- 24 St. Marks From the Square
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- 26 Side of Doge Palace
- 27 Ducal Palace
- 28 Ducal Palace, Different View
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- 30 Court of the Ducal Palace
- 31 Decorated Pillars Ducal Palace
- 32 Paradise, Celebrated Painting in Ducal Palace
- 33 Golden Stairway, Palace of Doge
- 34 Chamber of the Council of Twelve
- 35 Senate Chamber, Doge Palace
- 36 Library, Doge Palace
- 37 Entrance to Ducal Palace, Della Carta
- 38 Bridge of Sighs
- 39 Bridge of Sighs by Moonlight
- 40 Custom House
- 41 Canal Del Duca
- 42 Palace on the Grand Canal
- 43 House of Desdemona and Part of Grand Hotel
- 44 Grand Hotel on Grand Canal
- 45 New Annex, Grand Hotel
- 46 St. Maria Della Salute
- 47 Tower of St. Maria Della Salute
- 48 Gondola on the Grand Canal
- 49 On the Grand Canal
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- 52 Browning Palace, Grand Canal
- 53 Palace Rezzonico where Robert Browning Died
- 54 Pesaro Palace
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- 56 Closer View of Rialto Bridge
- 57 Street Leading to the Rialto
- 58 The Regina Palace
- 59 Correr Museum
- 60 Grand Canal From Corridor of Correr Museum
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- 64 Regatta on the Grand Canal, another View
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- 69 Palace of Raphael
- 70 Tomb of Canova
- 71 Grave of Canova
- 72 Alexander Victoria Faciebat (Statue Vanderbilt Tried to Buy for 200,000 Francs)
- 73 Boat Construction Shop
- 74 Palace Albrizzi
- 75 Girls Making Lace
- 76 The Cobler and Court-Yard
- 77 A Street on Land
- 78 Tents for Swimmers at the Lido
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- 90 A Quaint Street
- 91 Gondola Landing
- 92 Church Degli Scalzi
- 93 St. Zaccaria
- 94 Giardino Papadopoli Bridge
- 95 King's Yacht
- 96 Passenger Steamer Ready to Depart
- 97 Panorama of Venice

HISTORY, LITERATURE AND ART.

UNITED STATES HISTORY.

- 1 Columbus at Court of Spain.
- 2 Columbus' First Sight of Land.
- 3 Landing of Columbus.
- 4 Columbus Returns from America in Chains.
- 5 Embarkment of the Pilgrims.
- 6 Puritans' First Sabbath in America, 1620.
- 7 Penn's Treaty with the Indians, near site of Philadelphia.
- 8 De Soto Discovering Mississippi, 1521.
- 9 Smith Rescued by Pocahontas, 1607.
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- 30 Boston Massacre, 1770.
- 31 Boston Tea Party, 1773.
- 32 First Prayer in Congress, 1774.
- 33 Struggle on Concord Bridge, 1775.
- 34 Retreat of the British from Concord, 1775.
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- 36 Capture of Ticonderoga, 1775.
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- 38 Evacuation of Boston, 1776.
- 39 Battle of Fort Moultrie, 1776.
- 40 Battle of Long Island, 1776.
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- 42 Battle of Bennington, 1777.
- 43 Surrender of Burgoyne, 1777.
- 44 Capture of Stony Point, 1779.
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- 51 Franklin at the Court of St. James.
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- 62 John Brown on his way to Execution, 1859.
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- 67 Battle of Rich Mountain, 1861.
- 68 Battle of Wilson's Creek, 1861.
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- 70 Bombardment of Port Royal, 1861.
- 71 Battle of Mill Creek, 1862.
- 72 Battle of Roanoke Island, 1862.
- 73 Battle of Pea Ridge, 1862.
- 74 Battle of Pittsburg Landing, 1862.
- 75 Bird's Eye View of Fortress Monroe.
- 76 Libby Prison.

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| 78 Battle of Kelly's Fort, 1862. | 121 Sheridan's Ride. |
| 79 Bombardment of Island No. 10, 1862. | 122 Battle of Knoxville. |
| 80 Bombardment of Ft. Pulaski, 1862. | 123 Battle of Kenesaw Mountain. |
| 81 Battle of Williamsburg, 1862. | 124 Laying Pontoons at Fredericksburg. |
| 82 Battle of Fair Oaks, 1862. | 125 Battle of Rocky Face Ridge, Ga. |
| 83 Attack of Gunboats on Memphis, 1862. | 126 Battle of Wilson Creek. |
| 84 Battle of Malvern Hill, 1862. | 127 Battle of Chattanooga. |
| 85 Battle of Cedar Mountain, 1862. | 128 Defense of Ft. Moultrie. |
| 86 Battle of Chantilly, 1862. | 129 Decatur at Tripoli. |
| 87 Battle of Fredericksburg, Dead around Flag of 8th Ohio. | 130 Battle of Lake Champlain. |
| 88 Battle of Murfreesboro, 1862. | 131 Gen. Marion and British Officer, 1780. |
| 89 Battle of Chancellorsville, 1863. | 132 Death Warrant of Major Andre. |
| 90 Battle of Knoxville, 1863. | 133 Drafting the Declaration of Independence. |
| 91 Assault on Fort Wagner, 1863. | 134 Washington's Inauguration. |
| 92 Battle of the Wilderness, 1863. | 135 Putnam Leaving the Plow. |
| 93 Morning with Farragut. | 136 Lee's Cavalry at Guilford, 1785. |
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| 162 Capture of Fort Wagner. | 202 General Joseph E. Mansfield. |
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| 165 Plan of the Field, July 3d, 3:15 to 4:30 p. m., Gettysburg. | 205 Between the Lines during a truce. |
| 166 Battle of Shiloh. | 206 Grand review of Union Troops in Washington at close of War. |
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| 181 Portrait of Gideon Welles. | 221 2nd Regiment Camp, Wood Gang, Jacksonville, Florida. |
| 182 Portrait of Maj. Gen. John A. Dix. | 222 2nd Regiment Camp, Cook and Assistant, Jacksonville, Florida. |
| 183 Sumner's Advance. | 223 2nd Regiment Camp after a storm, Jacksonville, Florida. |
| 184 Confederate Camp Servant. | 224 Uncle Sam "Before and after taking." |
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| 186 Portrait of Howell Cobb. | 226 Louisiana "Pelican." |
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| 188 Maj. Gen. J. E. B. Stewart. | 228 Gen. Burnside. |
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| 191 Gen. Dix's "American Flag Dispatch." | 231 Bursting of Signal Shell, from Fort Johnson, over Fort Sumter. |
| 192 Maj. Gen. W. B. Franklin, U. S. V. | 232 Battle of Gettysburg, series of ten Panoramic Views. |
| 193 Wm. A. Seward, Sec. State. | |
| 194 Union Hospital in a Barn at Antietam Creek. | |
| 195 Gen. McClellan at Antietam. | |
| 196 General Grant's Unconditional Surrender Message. | |
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| 235 Garfield going in car to Long Branch. | 240 Indian Massacre at Wyoming, 1778. |
| 236 Garfield in bed at the White House | 241 Reading of Emancipation Proclamation, 1862. |
| 237 After death—a brave struggle ended. | |

LIFE OF WASHINGTON

20 Slides with Reading. Price: 25c Plain; 80c Colored.

- | | |
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| 1 Sulgrave Manor, Home of Washington's Ancestors | 10 The Mansion, Mt. Vernon |
| 2 Church and Avenue, Sulgrave | 11 LaFayette at Mt. Vernon |
| 3 Washington House, Little Brington | 12 Marriage of Washington |
| 4 The Washington Family | 13 Washington at Ft. Du Quesne |
| 5 Washington, the Young Peacemaker | 14 Gen. Washington |
| 6 Washington's Last Interview with His Mother | 15 Washington and His Generals |
| 7 Washington Returning from a Deer Hunt | 16 Reception at New York Before Inauguration |
| 8 Courtship of Washington | 17 Lady Washington Reception |
| 9 Old Pohick Church, Mt. Vernon | 18 Statue of General Washington, Boston |
| | 19 Tomb of Washington, Mt. Vernon |
| | 20 "The Father of His Country" |

YELLOWSTONE PARK

15 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|-------------------------|----------------------|
| 1 Devil's Frying Pan | 9 Mushroom Spring |
| 2 White Sulphur Springs | 10 Saw Mill Geyser |
| 3 Mortar Geyser | 11 Cabs |
| 4 Fan Geyser | 12 Oyster Geyser |
| 5 Punch Bowl Spring | 13 Black Sand Basin |
| 6 Hot Pool | 14 Handkerchief Pool |
| 7 Grand Geyser | 15 Turbin Pool |
| 8 Tea Pot Geyser | |

PORTLAND, OREGON

15 Slides with Reading. 40c Plain; 80c Colored.

- | | |
|---|---|
| 1 Approaching Portland on the S. P. | 8 Along the Columbia River |
| 2 City Park | 9 Along the Columbia River |
| 3 Steamer on the Willamette River | 10 Mult No Mah Falls |
| 4 Street Scene Showing Oregonian Building | 11 Castle Rock, Columbia River |
| 5 Willamette River from the Heights | 12 Columbia River, Opposite Castle Rock |
| 6 Portland from the River | 13 Columbia River, Cape Horn |
| 7 Willamette River | 14 Salmon Fishing Wheel, Columbia River |
| | 15 Salmon Catch |

HISTORY, LITERATURE, AND ART—(Continued).

PAN AMERICAN EXPOSITION—with Lecture

Set of 55 beautiful views, 12 of which are colored, Price, \$15

- | | |
|------------------------------------|--|
| 1 Plan of Exposition | 29 Ohio, Illinois, A. O. U. W., and Porto Rico Buildings |
| 2 Entrance to Propylaea and Midway | 30 Man's Age of Enlightenment |
| 3 Interior of Propylaea | 31 Fisheries Building |
| 4 Propylaea | 32 U. S. Government Building |
| 5 Plaza | 33 The Fountain of Man |
| 6 Electric Tower | 34 U. S. Building—Night |
| 7 Electric Tower—Night | 35 Ethnology Building |
| 8 Electricity Building | 36 Manufacturers Building |
| 9 Machinery Building | 37 Statuary—La Dordogne |
| 10 Machinery Building—Colored | 38 Liberal Arts Building |
| 11 Court of Fountains | 39 Statuary—The Arts |
| 12 Machinery Building—Night | 40 Statuary—Vulcan |
| 13 Statuary, Science | 41 Agriculture Building |
| 14 Temple of Music | 42 Statuary—Agriculture |
| 15 President McKinley | 43 Statuary—Manufacture |
| 16 American Flag | 44 Electric Tower from Canal |
| 17 Temple of Music—Night | 45 Bridge Over Canal |
| 18 Fountain of Abundance | 46 Entrance to Propylaea |
| 19 Graphic Arts Building | 47 Band Stand on Plaza |
| 20 Statuary, Mineral Wealth | 48 Midway from Electric Tower |
| 21 Horticulture Building | 49 Glass Building—Midway |
| 22 Mines Building | 50 Trip to Moon—Midway |
| 23 Statuary—Animal Wealth | 51 Miniature Railway—Midway |
| 24 Electric Tower and Grand Basin | 52 Dreamland—Midway |
| 25 Triumphal Bridge | 53 Entrance to African Village—Midway |
| 26 Statuary, Chariot Race | 54 Congress of Indians—Midway |
| 27 New York Building | 55 Good Night |
| 28 Esplanade and Triumphal Bridge | |

A GLIMPSE OF THE ST. LOUIS FAIR.

Fifteen Slides with Lecture.

- | | |
|-------------------------------------|--|
| 1 Festival Hall, and Cascades | 9 Group of Foreign Buildings |
| 2 Birdseye View, Exposition Grounds | 10 Philippine Exhibit |
| 3 U. S. Government Building | 11 Government Indian Exhibit |
| 4 Palace of Manufactures | 12 City of Jerusalem |
| 5 Palace of Transportation | 13 Off the Trail |
| 6 Fountain of Liberty | 14 Grand Basin, from Cascade Garden |
| 7 De Smet Bridge, and Lagoon | 15 Cascades and Festival Hall at Night |
| 8 Spirit of the Pacific | |

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In ordering slides, please give page of catalogue, number of slide and title.

HISTORY, LITERATURE, AND ART—(Continued)

ST. LOUIS WORLD'S FAIR—with Lecture

OR, LOUISIANA PURCHASE EXPOSITION

- 1 Festival Hall and the Cascades
- 2 Signing the Louisiana Purchase Treaty
- 3 Bird's Eye View of the Exposition Grounds
- 4 The Louisiana Purchase Monument
- 5 Palace of Education
- 6 United States Government Building
- 7 Palace of Mines and Metallurgy
- 8 Mines and Metallurgy, Education and Liberal Arts Buildings
- 9 Education, Mines and Government Building at Night
- 10 Palace of Manufactures
- 11 Palace of Manufactures from Varied Industries Building
- 12 Manufactures and Electricity Buildings at Night
- 13 Palace of Varied Industries
- 14 Palace of Varied Industries from the Southwest
- 15 Palace of Varied Industries from the West
- 16 Lagoon South of Varied Industries Building
- 17 Palace of Liberal Arts
- 18 Palace of Fine Arts
- 19 Palace of Electricity
- 20 Electricity and Varied Industries Buildings at Night
- 21 Palace of Machinery
- 22 Palace of Transportation
- 23 Palace of Agriculture
- 24 Cascade Crescent and Festival Hall
- 25 Fountain of Liberty
- 26 Fountain in Grand Basin
- 27 Festival Hall from the West
- 28 DeSmet Bridge and Lagoon
- 29 Fountains in Cascade Gardens
- 30 Electric Launch
- 31 Swan Gondola
- 32 View Across Grand Basin
- 33 "The Apotheosis of St. Louis"
- 34 "The Spirit of the Pacific"
- 35 Equestrian Statue of Ferdinand De Soto
- 36 Colonnade of States (west end)
- 37 Colonnade of States (east wing of driveway)
- 38 "The Cowboy at Rest"
- 39 German Building
- 40 Chinese Pavilion
- 41 Japanese Building
- 42 Brazil Building
- 43 Belgium Building
- 44 Canadian Building
- 45 Ceylon Building
- 46 Group of Foreign Buildings
- 47 Illinois State Building
- 48 Missouri State Building
- 49 "The Peril of the Plains"
- 50 The Philippine Exhibit
- 51 Filipino Women Weavers
- 52 Group of Igorrotes
- 53 Hut of Hairy Ainus
- 54 Government Indian Exhibit
- 55 Village Tepees of Sioux Indians
- 56 "The Destiny of the Red Man"
- 57 City of Jerusalem
- 58 Giant Bird Cage
- 59 The Temple of Fraternity
- 60 The Inside Inn
- 61 The Great Clock of Flowers
- 62 Falstaff Inn and Observation Wheel
- 63 The Lincoln Museum
- 64 "Off the Trail"
- 65 The Tyrolean Alps
- 66 The Irish Village
- 67 Mysterious Asia
- 68 The Temple of Mirth
- 69 Cairo and Constantinople
- 70 The Trans-Siberian Railway
- 71 A Russian Theatre
- 72 Hale's Fire Fighters
- 73 The Cliff Dwellers
- 74 Creation of the World
- 75 Entrance to "Fair Japan"
- 76 The Naval Exhibit
- 77 View from Art Hill
- 78 At the Foot of Cascade Hill
- 79 Grand Basin from Cascade Garden
- 80 The Cascades and Festival Hall at Night

In ordering slides, please give page of catalogue, number of slide and title.

HISTORY, LITERATURE, AND ART—(Continued).

GREAT THINGS OF THE GLOBE

The "Great Things of the Globe" is a magnificent lecture set of wide variety and exceptional quality. The lecture is the work of Mr. John L. Dunlap, author of our famous "Russo-Japanese War" series, the "St. Louis World's Fair," and other deservedly popular lantern lectures: It is written in such a brilliant and delightfully entertaining way as to be well worthy of attention even without the slides, while with the beautiful pictures in this collection, it commands absorbing interest from the start to the very close.

This charming picture story is arranged in the nature of a trip around the world, yet it depicts and describes many things that would require several trips around the world to see, and some which the globe tourist cannot now see. All the really great and most renowned things of the earth are included, from the snow-clad Jungfrau in the wonderful Colorado of Europe, to that great gash in Nature's face—the Grand Canyon of Arizona; and from where Pike's Peak rears aloft and kisses the clouds to the frowning Sphinx in the sands of the Sahara. The lecture is rich with the finest views and replete with the most graphic description, and in every respect this is one of the very best lecture sets ever offered. Motion pictures can be introduced and are suggested at appropriate intervals in the lecture.

The lecture is written so as to use either the entire 100 or only 50 slides, the numbers marked with a star showing the 50 views used in Set No. 1, which is complete in itself; or it can be conveniently divided into shorter talks at will, thus giving the lecturer something suitable for any and all occasions. It is a new and timely treatment of a subject that never grows old. It is a set that will not get out of date and can be shown with equal interest before any audience.

Never before has a lecture been written covering a field so broad or a subject so popular. There is so much on this to select from that the monotonous details ("dry part") usually found in all lectures, has been omitted and only the choice, crisp parts of each subject used.

Price—Set No. 1 in list of slides and lecture, is marked with a star,
 25 colored and 25 plain.....\$18.75
 Additional slides, colored.....each, .65
 Additional slides, plain.....each, .35
 "Set No. 2," 50 colored and 50 plain..... 35.00

List of slides will be found on succeeding page.

GREAT THINGS OF THE GLOBE—(Continued).

A MAGNIFICENT LECTURE SET OF EITHER 100 OR 50 SLIDES.

Numbers marked with a star form a lecture set of 50 slides, complete in itself, known as Set No. 1."

- | | |
|----------------------------------|--------------------------------------|
| 1 Map of the World | 43 Acropolis and Parthenon, Athens |
| 2 *Panorama of New York. | 44 The Kremlin, Moscow |
| 3 The Grant Monument | 45 Interior of the Kremlin |
| 4 *The Brooklyn Bridge | 46 *Great Bell of Moscow |
| 5 *Bartholdi Statue of Liberty | 47 The Suez Canal |
| 6 Modern Ocean Steamship | 48 *Suez Canal at Night. |
| 7 An Iceberg | 49 *Pyramids of Egypt |
| 8 *Panorama of London | 50 *The Sphinx |
| 9 London Bridge | 51 Great Nile Dam |
| 10 *Westminster Abbey | 52 Ruins of Thebes |
| 11 Tower of London | 53 Pharos of Alexandria |
| 12 St. Paul's Cathedral | 54 Pompey's Pillar |
| 13 Trafalgar Square | 55 Temple of Diana |
| 14 *Houses of Parliament. | 56 Colossus of Rhodes |
| 15 *Fingal's Cave, Scotland | 57 *Mosque of Omar, Jerusalem |
| 16 *Giants' Causeway, Ireland | 58 *Hanging Gardens of Babylon |
| 17 Blarney Castle | 59 *The Dead Sea |
| 18 Lakes of Killarney | 60 Mecca, the Sacred City |
| 19 *Rock of Gibraltar | 61 *A Caravan in the Desert |
| 20 *The Eiffel Tower, Paris | 62 *The Taj Mahal, India |
| 21 *Arch of Triumph | 63 *Bronze Statue of Buddha |
| 22 The Column Vendome | 64 The Himalaya Mountains |
| 23 *Grand Opera House | 65 *Great Wall of China |
| 24 Tomb of Napoleon | 66 A Great Warship |
| 25 Heidelberg Castle, Germany | 67 Battle of the Sea of Japan, Map |
| 26 *Cathedral of Cologne | 68 The Banyan Tree |
| 27 Interior Cathedral of Cologne | 69 *The Pacific Ocean |
| 28 Strasburg Cathedral | 70 Coral Reefs |
| 29 Windmills of Holland | 71 *San Francisco in Ruins |
| 30 *Passion Play at Oberammergau | 72 *The Yosemite Valley |
| 31 *Mer de Glace, the Alps | 73 Yosemite Falls |
| 32 *Simplon Tunnel | 74 *The Sequoia Forests |
| 33 The Jungfrau | 75 *Yellowstone Park, Mam. Ht. Spgs. |
| 34 *St. Peter's, Rome | 76 *The Giant Geyser |
| 35 Interior of St. Peter's | 77 Grand Canyon of the Yellowstone |
| 36 The Vatican, Bird's-eye View | 78 Irrigation of Arid Lands |
| 37 *Ruins of the Coliseum | 79 *Homes of the Cliff-Dwellers |
| 38 Interior of the Coliseum | 80 *Grand Canyon of the Colorado |
| 39 Cathedral of Milan | 81 *Mormon Temple and Tabernacle |
| 40 *Mount Vesuvius at Night | 82 *Pike's Peak |
| 41 *Grand Canal, Venice | 83 Texas Oil Wells |
| 42 *Leaning Tower of Pisa | 84 A Western Cyclone |

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GREAT THINGS OF THE GLOBE—(Continued)

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| 85 World's Great Cornfields | 93 *Great Culebra Cut |
| 86 *St. Louis Fair, Festival Hall | 94 *Topographical Map of the Canal |
| 87 *Festival Hall at Night | 95 Masonic Temple, Chicago |
| 88 The Great Ferris Wheel | 96 Chicago Board of Trade |
| 89 *Mammoth Cave, Kentucky | 97 *Niagara Falls |
| 90 *The Natural Bridge, Va. | 98 World's Fastest Train |
| 91 The Panama Canal, Map | 99 *The Washington Monument |
| 92 At Work on the Canal | 100 *Capitol of the United States |

MOTION PICTURE FILMS.

We here list a number of motion picture films which may be used in connection with the "Great Things of the Globe" lecture. These films are in short lengths, many of them are appropriately introduced in the lecture, and their use will elaborate the stereopticon views most effectively and give life to the entertainment:

New York and the Brooklyn Bridge, 25 feet.	Price \$3.00
Storm at Sea, 55 feet.....	" 8.25
Panoramic View of London Streets, 79 feet.	" 9.50
The Giants' Causeway, Ireland, 150 feet....	" 18.00
Panorama of Paris, 120 feet.....	" 18.00
Passion Play, Crucifixion Scene, 200 feet...	" 24.00
Panorama of Alpine Peaks, 125 feet.....	" 15.00
*View of St. Peter's, Rome, 78 feet.....	" 9.75
*Eruption of Vesuvius, 450 feet.....	" 56.25
Religious Procession in Moscow, 45 feet...	" 6.75
A Camel Caravan, 50 feet.....	" 6.00
Procession of Elephants in India, 150 feet..	" 18.00
*Naval Attack on Port Arthur, 300 feet....	" 37.50
Picturesque Yosemite, 25 feet.....	" 3.00
Old Faithful Geyser, 100 feet.....	" 15.00
Harvesting Corn, 52 feet.....	" 6.25
Niagara Falls, 54 feet.....	" 6.50
Empire State Express, 26 feet.....	" 3.15

Films marked with a star are of foreign make, and it will require several weeks to import them.

Full amount of purchase price should be sent with all orders for imported films.

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In ordering slides, please give page of catalogue, number of slide and title.

HISTORY, LITERATURE, AND ART—(Continued).

QUEER CUSTOMS OF QUEER PEOPLES

With Lecture.

- | | |
|---|------------------------------------|
| 1 Vestuvian Peasants Imploring a Saint | 7 Rainmakers of Roumania |
| 2 Hideous English Marriage Mockery | 8 Appeasing the Snakes in Lombardy |
| 3 Mourning of the Mohammedans | 9 Swine Herders of Servia |
| 4 Pig-Sticking in India | 10 Marriage of the "Plougastels" |
| 5 A Morocco City Slave Market | 11 Korean Statesmen in a Pow-wow |
| 6 Graveyard Prayer Meeting in Brittany. | 12 Moslem Fanaticism at Mecca |

SEVEN ANCIENT WONDERS OF THE WORLD

With Lecture.

- | | |
|---------------------------------------|------------------------------|
| 1 The Pyramids of Egypt. | 5 The Colossus of Rhodes. |
| 2 Mausoleum of Artemisia. | 6 Statue of Jupiter Olympus. |
| 3 Temple of Diana at Ephesus. | 7 The Pharos of Alexandria. |
| 4 Wall and Hanging Garden of Babylon. | |

SEVEN WONDERS OF AMERICA

With Lecture.

- | | |
|--------------------------------|--------------------------------|
| 1 Grand Canyon of the Colorado | 5 Yosemite Valley |
| 2 Niagara Falls | 6 Big Trees of California |
| 3 Yellowstone National Park | 7 Capitol of the United States |
| 4 Mammoth Cave | |

RENTING OF SLIDES.

In addition to terms for renting slides, given on page 252, we desire to state that we do not color slides for rental; but, if colored slides ordered are not in stock, we reserve the right to substitute plain.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HISTORY, LITERATURE, AND ART—(Continued).

WORLD'S GREATEST DISASTERS.

Twelve Slides, with Lecture.

- | | |
|--------------------------|-------------------------------|
| 1 Burning of Rome | 7 Iroquois Theater Horror |
| 2 Destruction of Pompeii | 8 Baltimore Fire |
| 3 Great Chicago Fire | 9 Courrieres Mine Catastrophe |
| 4 Galveston's Tidal Wave | 10 General Slocum Disaster |
| 5 Louisville Cyclone | 11 Eruption of Mt. Pelee |
| 6 Johnstown Flood | 12 San Francisco Devastation |

MARTINIQUE, ITS VOLCANIC TRAGEDY, with Lecture.

- | | |
|---|--|
| 1 Map of the Caribbean Sea or Map of the Environments of Martinique | 14 Section showing Subterranean Forces Rousing the Volcano |
| 2 Balloon View of Martinique | 15 Volcano Beginning to Rumble and Smoke |
| 3 Native Divers in the Harbor of St. Pierre | 16 Terrific Eruption of Mt. Pelee |
| 4 St. Pierre from the Harbor | 17 Niagaras of Mud and Lava |
| 5 Mountain Suburbs of St. Pierre | 18 Ruins of Grau's Famous Hotel in St. Pierre |
| 6 The Shrine That's Everywhere | 19 Ruins of St. Pierre—General View |
| 7 The Dreaded Martinique Serpent | 20 The Roraimo |
| 8 St. Pierre—The Quay and its Fountains | 21 Birthplace of Josephine |
| 9 Banana Freighters | 22 Statue of Josephine, Port de France |
| 10 Shipping in St. Pierre Harbor | 23 Port de France—An Old Stairway |
| 11 The Cathedral | 24 Port de France—General View |
| 12 Street Scene in St. Pierre | 25 Mt. Pelee Before and After the Eruption |
| 13 St. Pierre's Beautiful Park | |

IROQUOIS THEATRE FIRE, with Lecture.

- | | |
|---|--|
| 1 Exterior of Theatre During Fire. | 14 The Fatal "Spot" Light and Electric Switch. |
| 2 Stage Scene Preceding the Disaster. | 15 Stage Exit which caused the awful Draught. |
| 3 The Vast Audience in Frenzied Panic—Parquet Scene. | 16 Balcony Exit Doors that were Locked. |
| 4 Mad Rush to Death Down the Balcony Stairs. | 17 Stairway where Bodies were Piled Ten Deep. |
| 5 Terror Stricken People Jumping from Fire Escapes. | 18 Same Stairway Viewed from Below. |
| 6 Children Escaping over an Improvised Bridge. | 19 Ruined Stage, where the Fire Started. |
| 7 A Ladder Bridge that Saved Many Lives. | 20 Flame-Swept Orchestra Pit and Parquet Circle. |
| 8 Rescuers at Work in Front of the Theatre. | 21 Ruin in the Top Balcony. |
| 9 Loading Bodies into an Ambulance. | 22 North Boxes as seen from the Stage |
| 10 Fire Patrol Loaded With Mangled Dead. | 23 Great Pile of Unidentified Clothing. |
| 11 Interior of Temporary Morgue. | 24 Powers and Davis, Resident Managers of the Theatre. |
| 12 Exterior of a Morgue—Waiting to Identify their dead. | 25 Committee Appointed to Investigate the Catastrophe. |
| 13 Seeking a Wife and Mother. | |

HISTORY, LITERATURE, AND ART—(Continued).

BALTIMORE FIRE, with Lecture

- | | |
|--|---|
| 1 General View of the Conflagration | 8 Ruins of Maryland Institute |
| 2 Ruins of the Hurst Building—where the Fire Started | 9 The Continental Trust Building |
| 3 A Night Battle With the Devastating Flames | 10 Militia Patrolling the Street |
| 4 Awful Havoc in the City Business Center | 11 Ruins of the Church of the Messiah |
| 5 Fighting the Fire From Telephone Poles | 12 Devastation in the Fire Swept District |
| 6 Where Ice and Flames Met | 13 Clearing Away the Debris |
| 7 Fire Engine Wrecked by Falling Walls | 14 On the Outskirts of the Fire Zone |
| | 15 Map of the City—Showing Burned Area |

THE GALVESTON STORM

A series of 30 slides from photos taken the day after the storm, showing the streets of Galveston flooded, 10 story buildings totally wrecked, Ocean Steamers washed a quarter of a mile inland, and other graphic pictures of the Texas Horrible Storm. The force of this unprecedented Gale and Tidal Wave is shown in these slides in all its horrors as only the camera can do.

- | | |
|---|---|
| 1 Tornado's Bombardment of Ft. Arthur | 16 A Merchant's Prospect Next Morning |
| 2 Not a Wall Left Standing | 17 Nothing Left in the Home but Brick and Broken Timber |
| 3 Seven People Buried Alive at this Corner, Houston | 18 The Path of the Storm |
| 4 Y. M. C. A. Building Left Standing. Wreckage all around | 19 Seeking the Dead |
| 5 Home where all but Daughter were killed | 20 Restaurant in Which Several Were Killed |
| 6 Removing the Dead in Wagons | 21 Wrecking of Shipping and Grain Elevator at Wharf |
| 7 One block of destroyed homes | 22 The Burning of Fifty Bodies |
| 8 Residence Where Three Were Killed | 23 Shooting of Robbers of the Dead |
| 9 Public School. Death Rate Will Never be Known | 24 Hurricane's Destruction on Residence Street |
| 10 Power House, Galveston | 25 The Churches did not all escape |
| 11 Public Building, Galveston | 26 Looking East on Sealy Street |
| 12 The Water Front | 27 The Galveston Strand in the Height of Storm |
| 13 Street Scene. Houston | 28 Destroyed Business House on the Strand |
| 14 Engine House, Total Wreck | 29 Looking West on Sealy Street |
| 15 Street Scene Showing Result of Wind and Storm | 30 Galveston Cut off From the World by Storm |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HISTORY, LITERATURE, AND ART—(Continued).

DESTRUCTION OF SAN FRANCISCO

PRICE—20 Colored and 15 Plain Slides, with Lecture, \$18.00

- | | |
|---------------------------------------|-------------------------------------|
| 1 Title | 18 The Cliff House |
| 2 Bird's-eye View of San Francisco | 19 Churches in Ruins |
| 3 San Dolores Mission | 20 Frisco's Hall of Justice |
| 4 Alcatraz Island | 21 Seeking a Drink of Water |
| 5 The Great Ferry Building | 22 City a Vast Ash Heap |
| 6 Upheaval in the Streets | 23 Skeletons of Great Structures |
| 7 Heart of the Business District | 24 Homeless San Franciscans |
| 8 Wreck of the Valencia Hotel | 25 Razing Dangerous Walls |
| 9 Fleeing to the Ferry | 26 Palace in Ruins |
| 10 City a Sea of Fire | 27 Map of Burned Area |
| 11 The \$7,000,000 City Hall | 28 Trail of the Quake at Santa Rosa |
| 12 Ruins of City Hall | 29 Stanford Memorial Arch |
| 13 U. S. Mint which was Saved | 30 University Inner Quadrangle |
| 14 Chinatown Before the Fire | 31 Stanford Memorial Chapel |
| 15 Chinatown Laid Waste | 32 Ruins of the Memorial Chapel |
| 16 Digging Graves Under Soldier Guard | 33 Wrecked Library Building |
| 17 Refugee Camp in Golden Gate Park | 34 Curious Earthquake Freak |
| | 35 The New San Francisco |

ADDITIONAL VIEWS AFTER THE DISASTER

- | | |
|---|--|
| 1 Post Office, Result of Quake, not Fire | 19 Bread Line |
| 2 Ruins at Close View of Section Memorial Arch, Stanford University | 20 Market Street Looking toward Ferry |
| 3 Ruins of City Hall, Complete View | 21 View in Mission Street, Fire in Distance |
| 4 Another View of the Ruins of the City Hall | 22 Refugees at the Ferry |
| 5 Wreckage in Santa Rosa | 23 Wreckage on Montgomery Street |
| 6 Church and Other Wreckage, Santa Rosa | 24 Upheaval of Asphaltum in Street |
| 7 View of Wreckage Before Fire | 25 Scene near Telegraph Hill |
| 8 Fire Raging as Seen from Water Front | 26 Nurses Meeting Relief Train at Tracy |
| 9 Fire Still Burning | 27 Ruins of the Call Building |
| 10 Another View of Fire Still Burning | 28 Razing Dangerous Walls |
| 11 Ruined Apartment House on Van Ness Avenue | 29 Phelan Building |
| 12 Ruins at Front and Market Streets | 30 Phelan Monument |
| 13 Ruins at Sutter Street | 31 Refugees, Fire in Distance |
| 14 Moving Day | 32 Ferry Building, showing Stoppage of Clock |
| 15 Camp of Refugees | 33 St. Ignatius College |
| 16 Ruins of Flood Building | 34 Power Station |
| 17 Unfinished Church in Residence Section | 35 Looking East, City Hall in Distance |
| 18 Scene in Manufacturing District | 36 Ruined Dwellings, showing Effect of Earthquake |
| | 37 Postoffice, Mission St. side, showing effects of dynamite |
| | 38 Panorama from Knob Hill |

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

DESTRUCTION OF SAN FRANCISCO—(Continued)

- | | |
|---|---|
| 39 View from Reservoir on Knob Hill | 65 Children Around Street Kitchens |
| 40 Same, Second View | 66 City Hall, from 10th and Market |
| 41 Same, Third View | 67 Tall Buildings on Market Street |
| 42 Fairmont Hotel, Knob Hill | 68 from near Knob Hill |
| 43 City Hall | 68 Scene near the Ferry Building |
| 44 Wrecking a Building | 69 California Street, from Stockton |
| 45 Knob Hill, from Pincon Hill | 70 Business Resumed in Temporary |
| 46 Palace Hotel | Bank |
| 47 Palace Hotel and Call Building | 71 Palace Hotel and Call Building, from |
| 48 City Hall, from Pincon Hill | Street between Mission and Market |
| 49 Call Building, from Pincon Hill | 72 Crane Company's Plant |
| 50 Telegraph Hill and Mechanics Ex- | 73 Battery Street, from First and Mar- |
| change, from Pincon Hill | ket |
| 51 Interior The Emporium (San Fran- | 74 Mutual Gum and Candy Factory |
| cisco's Great Retail Store) | 75 From Third Street, Toward City |
| 52 Interior Emporium, Second View | Hall |
| 53 Interior Emporium, Third View | 76 Gum Factory and Large Buildings, |
| 54 Burt Street, in front of Brooklyn | from Pincon Hill |
| Hotel | 77 View from Steps of Crocker Man- |
| 55 Brooklyn Hotel | sion, Knob Hill, showing parts of |
| 56 City Hall, from 9th and Mission | Crocker, Huntington and Flood |
| 57 Imanuel Jewish Cathedral | Residences and Fairmont Hotel |
| 58 Jewish Cathedral, Call and Chronicle | 78 Looking Over Chinatown |
| Buildings | 79 Chinatown, Telegraph Hill and Hall |
| 59 Call Building | of Justice |
| 60 Same, Another View | 80 Chinatown, Top of Hall of Justice |
| 61 Interior Schmidt Lithograph and | in Distance |
| Label Co. Plant | 81 Interior Grace Episcopal Church |
| 62 Schmidt Co.'s \$60,000 Miehle Press | 82 Same, Different View |
| 63 Dynamo Room of Schmidt Co., | 83 Donahue Drinking Fountain |
| through Arched Window from | 84 Market Street, from Drinking Foun- |
| Street | tain |
| 64 Street Kitchens, Woman Preparing | 85 Camp of Soldiers Amid Ruins |
| Breakfast | |

PALO ALTO

- | | |
|--------------------------------------|------------------------------------|
| 86 Stanford University, Entrance and | 94 Memorial Chapel, from Northwest |
| Avenue of Approach | Corner of Quadrangle |
| 87 Faith Monument, Arch and Me- | 95 Memorial Chapel, from West |
| morial Chapel | 96 Tomb of Stanford Family |
| 88 Faith Statue and Library | 97 Front View Zoology Building |
| 89 Library Building | 98 The Museum |
| 90 Library, Close View | 99 Same, Another View |
| 91 Ruins of "Angel of Peace" Canopy | 100 Front View of Gymnasium |
| 92 Entrance to Quadrangle | 101 Larger View of Gymnasium |
| 93 Arcade of Outer Quadrangle | 102 Another Section of Same |
| | 103 Gymnasium and Library |

See Index to Slides at End of Catalogue.

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

HISTORY, LITERATURE, AND ART—(Continued.)

BEN HUR.

Colored Slides, 75c. each.

Complete book marked to show where slides are used, \$1.00 additional.

- | | |
|--|--------------------------------------|
| 1 Ben Hur, the Author | 45 The Rage of Ilderim |
| 2 Ben Hur | 46 Simonides Giving the Documents to |
| 3 Balthasar in the Desert | Ben Hur |
| 4 Balthasar and Melchior Embracing | 47 Ben Hur and Esther on the Terrace |
| 5 The Conference in the Tent | 48 Sanballat Receives the Wagers of |
| 6 Following the Star | the Romans |
| 7 Joseph and Mary leaving Jerusalem | 49 Contestants in Procession |
| 8 On the way to Bethlehem | 50 The Chariot Race |
| 9 Joseph Pleading with the Gate | 51 The Chariot Race. Messala Over- |
| Keeper | thrown |
| 10 An Asylum in the Cave | 52 The Chariot Race. Ben Hur Wins |
| 11 Sheep Fold near Bethlehem | 53 Attempted Assassination of Ben |
| 12 The Affrighted Shepherds | Hur |
| 13 Effect of the Angelic Visitant | 54 Carrying Out Dead Pugilist |
| 14 Adoration of the Shepherds | 55 Tower of Antonia |
| 15 The Magi Approaching Jerusalem | 56 Tirzah and her Mother in the |
| 16 Herod | Dungeon |
| 17 Herod Before the Sanhedrim | 57 Gessius Discovers the Captives |
| 18 The Watchmen of Bethlehem Ob- | 58 Freedom |
| serve the Star | 59 Ben Hur Gazing at Jerusalem |
| 19 Adoration of Magi | 60 Tirzah and her Mother Bending |
| 20 Mother of Ben Hur | over Ben Hur |
| 21 Ben Hur and His Mother | 61 Amrah Brings Provisions to the |
| 22 Tirzah | Lepers |
| 23 Ben Hur and Amrah | 62 Group of Lepers |
| 24 Accident to Valerius | 63 The Party at the Fountain |
| 25 Ben Hur made Prisoner | 64 Ben Hur and Iras in the Desert |
| 26 The Youth Christ gives Ben Hur a | 65 John the Baptist and Jesus |
| drink | 66 Ben Hur Tells of the Miracles of |
| 27 Arrius on the Mole | Christ |
| 28 Arrius Watching Ben Hur at the | 67 Touching the Garment Hem |
| Oar | 68 Giving Sight to the Blind |
| 29 Ben Hur before Arrius | 69 Raising the Widow's Son |
| 30 The Sea Fight | 70 Amrah and the Lepers |
| 31 Ben Hur Holds Arrius on the Plank | 71 Lepers Wait for Christ |
| 32 Celebrating the Victory of Arrius | 72 Christ Heals the Lepers |
| 33 Ben Hur before Simonides | 73 Ben Hur Embraces His Mother |
| 34 Simonides Tells his Story to Esther | 74 Ben Hur and the Perfidious Egypt- |
| 35 Grove of Daphne | tian |
| 36 Procession in the Grove | 75 Christ Betrayed |
| 37 Ben Hur gives the Cup to Balthasar | 76 Jesus and Ben Hur |
| 38 Orchard of Palms | 77 Ben Hur Fleeing Naked |
| 39 Ben Hur and Sheik Ilderim | 78 Raising the Cross |
| 40 Malluch Before Simonides | 79 Death of Balthasar |
| 41 Simonides and Esther | 80 Iras Kissing Ben Hur's Children |
| 42 Messala and the Romans | 81 On the House Tops |
| 43 Ilderim and his Guests | 82 The Catacombs |
| 44 Iras and Ben Hur on the Lake | 83 Ecce Homo |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HISTORY, LITERATURE, AND ART—(Continued.)

DANTE'S INFERNO.

- | | |
|--|--|
| 1 Portrait of Dante Alighieri | 28 They encounter the Hellish Furies. |
| 2 The author finds himself in a gloomy mood | Canto IX. 46 |
| 3 Is hindered by a panther from ascending a mountain | 29 An Angel opens the Gates of Dis to them |
| 4 A lion puts himself in his path in another direction | 30 Here they find that heretics are punished in tombs |
| 5 Dante meets the poet Vergil | 31 Dante, by permission of his guide, holds discourse |
| 6 Vergil proposes to show Dante Hell | 32 Dante arrives at the verge of a rocky precipice |
| 7 They proceed at nightfall | 33 The seventh circle is guarded by the Minotaur |
| 8 The apparition of his Beatrice bids him forth on his errand | 34 In the seventh circle the violent are punished in a river |
| 9 Dante, following Vergil, comes to the Gate of Hell. Canto III. 9 | 35 The poets approach them. Canto XII. 73-74 |
| 10 Charon meets them to ferry them over Styx. Canto III. 7 | 36 They enter the second compartment of the seventh circle |
| 11 Charon compelling ungodly souls to enter his vessel | 37 They converse with Pierro delle Vigne |
| 12 They see the unbaptised, who live desiring without hope | 38 The second compartment continued |
| 13 They meet the poets, Homer, Horace, Ovid and Lucan | 39 Arrival at the third compartment of the seventh circle |
| 14 Entering the second circle they see Minos judging | 40 Here they meet Brunetto Lantini |
| 15 Here they see the punishment of carnal sinners. Canto V. 32-33 | 41 The monster Geryon described. Canto XVII. 7-59 |
| 16 The author accosts Francesca de Rimini. Canto V. 72 | 42 The poets are carried on the back of Geryon |
| 17 She tells him how she fell in love with her brother-in-law | 43 In the first gulf of sinners |
| 18 The surprise of the lovers and their murder by her husband | 44 In the second gulf flatterers are condemned |
| 19 The author, through pity of this sad tale, falls fainting | 45 They see Thais, the harlot. Canto XVIII. 130-132 |
| 20 Entering the third circle where gluttons are punished | 46 In the third gulf are those punished for guilt of simony |
| 21 They pass a group lying in mire | 47 In the gulf Maleborge public peculators are plunged |
| 22 Descent into the fourth circle. They meet Plutus | 48 Demons guard further progress |
| 23 Here one like doom awaits the prodigal. Canto VII. 65-67 | 49 Other sinners of the same kind similarly punished |
| 24 Descent to the fifth circle | 50 Ciampolo, trying to escape is caught |
| 25 Arrived at the base of a great tower | 51 The enraged demons pursue Dante |
| 26 On their passage they meet Philippi Argenti | 52 Punishment of hypocrites in the sixth gulf |
| 27 Arrival at the city of Dis (6th circle) | 53 Caiaphas is seen fixed to a cross on the ground |

Our Regular Price: Colored, 50c each; Plain, 25c. each.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

DANTE'S INFERNO—(Continued.)

- | | |
|--|--|
| 54 Arrival in the seventh gulf where robbers are tormented | 66 They meet Ephialtes. Canto XXXI. 85 |
| 55 The poet meets with three of his Countrymen. Canto XXV. 59-62 | 67 Anteus takes them both in his arms |
| 56 Passing to the eighth gulf. Canto XXVI. 46-49 | 68 The ninth and last or frozen circle. Canto XXXII. 20-25 |
| 57 In the ninth gulf they see sowers of scandal | 69 Dante encounters the traitor Bocca |
| 58 They find here Piero da Medicina. Canto XXIII. 68 | 70 How Ugolino chaws the skull of Arch-Bishop Ruggieri |
| 59 Bertrand de Born, Beheaded and holding his own head | 71 Ugolino and sons starved in the tower of Pisa |
| 60 The author sees misery in this gulf | 72 Ugolina and his sons in utter despair |
| 61 Punishment to forgers in tenth gulf | 73 The sons all dead and the father dies too |
| 62 They are covered with tetter which they have to scratch | 74 The fourth and last round of the ninth circle. Canto XXXIV. 10-30 |
| 63 Two forgers tormenting each other. Canto XXX. 26-32 | 75 They pass by mysterious way again to the upper world |
| 64 Myrrha. Canto XXX. 38-93 | 76 Arrive safely under the starry heavens |
| 65 Arrival in the ninth circle, where traitors are confined | |

DORE'S ILLUSTRATIONS OF THE CRUSADES.

A choice selection from Dore's illustrations of the Crusades. Teachers in schools and colleges will find these slides to be very useful in illustrating the crusade period of European history. It will pay you to come in and see them. Read the list below.

- | | |
|--|--|
| 1 Hospitality of Barbarians to Pilgrims | 13 The Battle of Nycæa |
| 2 Foulque—Nerra assailed by the Phantoms of his victims | 14 The Battle of Doyleum |
| 3 Peter, the Hermit, preaching the Crusades | 15 Burying the Dead after the Battle of Doyleum |
| 4 The war cry of the Crusaders, "It is the Will of God" | 16 Battle of Antioch |
| 5 Walter, the Penniless, in Hungary | 17 Flouring of Burgundy |
| 6 The Army of Priest Volkmar and Count Emicia | 18 Bohemond alone mounts the Ramparts |
| 7 The second Crusaders encounter the remains of the first | 19 Massacre of Antioch |
| 8 Celestial Phenomena | 20 Barthelmei undergoing the ordeal of Fire |
| 9 Astonishment of the Crusaders at the wealth of the East | 21 The road to Jerusalem |
| 10 Godfrey meets the remains of the Army of Peter the Hermit | 22 Enthusiasm of Crusaders at first sight of Jerusalem |
| 11 Priests exhorting the Crusaders | 23 Second Assault of Jerusalem |
| 12 Crusaders throwing heads into Nile | 24 Apparition of St. George on Mount of Olives |
| | 25 Godfrey enters Jerusalem |
| | 26 The discovery of the True Cross |
| | 27 Godfrey imposes tribute on Emirs |

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See Index to Slides at End of Catalogue.

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DORE'S ILLUSTRATIONS OF THE CRUSADES—(Continued.)

- | | |
|--|--|
| 28 Gerard of Avesnes exposed on the walls of Asur | 60 The True Cross |
| 29 The Crusaders massacre the inhabitants of Cesarea | 61 Benediction |
| 30 Two hundred Knights attack twenty thousand Saracens | 62 Dispersion of Syrian Army by a Sand Tempest |
| 31 Death of Baldwin, King of Jerusalem | 63 St. Louis before Dainetta |
| 32 Ylgazy gives Gunther his life | 64 The "Te Deum" after victory |
| 33 Louis VII receives the Cross from St. Bernard | 65 The Crusaders on the Nile |
| 34 Destruction of Army Conrad III. of Germany | 66 A Message from the East |
| 35 Surprised by Turks | 67 St. Louis a prisoner in Egypt |
| 36 Louis VII. | 68 Arrival at Cairo of prisoners of Minick |
| 37 Saladin | 69 Christian Cavaliers captive at Cairo |
| 38 Glorious death of De Maille, Marshal of the Temple | 70 Death of Almoqdam |
| 39 Death of Frederick of Germany | 71 The Emir's Head shown in the Seraglio |
| 40 The Siege of Ptolemais | 72 The Sultana Chegger-Eddour and the Emir Saif Eddin |
| 41 The Siege of Ptolemais, (Another view) | 73 The Celestial Light |
| 42 Richard Cœur de Lion, in reprisal, massacres Captives | 74 The Cruelty of Bibars |
| 43 Crusaders surrounded by Saladin's army | 75 The Captive |
| 44 Richard Cœur de Lion and Saladin at the battle of Arsuf | 76 The departure from Aigues—Mortes |
| 45 Richard Cœur de Lion delivering Joppa | 77 The night of August 25, A. D., 1270 |
| 46 Dandolo, doge of Venice, preaching to the Crusaders | 78 Prayers for the dead |
| 47 The Emperor Alexis poisoned and strangled by Mourzoufle | 79 Assassination of Henry of Germany |
| 48 Mourzoufle parleying with Dandolo | 80 Edward III. of England kills his attempted assassin |
| 49 Entry of Crusaders into Constantinople | 81 The Dishonorable Truce |
| 50 The Holy Sepulchre | 82 Invocation to Mahomet |
| 51 Crusade against the Moors of Granada | 83 Sanuti showing Maps of the East to Pope John XIII. |
| 52 The Crusade of Children | 84 The Veteran |
| 53 A Friendly Tournament | 85 Constantine Palæogus haranguing the defenders of Constantinople |
| 54 For the Defense of Christ | 86 Mahomet II. before Constantinople |
| 55 St. Francis of Assize endeavors to convert Sultan Melic-Kamel | 87 The Ottomans penetrate Hungary |
| 56 The Baptism of Infidels | 88 The Sinsews of War |
| 57 The departure of Thibault, King of Navarre | 89 The Crusaders crossing Mount Taurus |
| 58 The Crusaders' War Machinery | 90 An enemy of the Crusaders |
| 59 Gaining Converts | 91 The Battle of Lepanto |
| | 92 The Departure |
| | 93 The Order of Chivalry |
| | 94 The Return |
| | 95 The Christian Army in the Mountains of Judea |
| | 96 Confession |
| | 97 Miracles |
| | 98 The Battle of Asur |
| | 99 Troubadours singing the Glories of the Crusades |

Our Regular Price: Colored, 50c. each; Plain, 25c. each.

HISTORY, LITERATURE, AND ART—(Continued.)

DORE'S ILLUSTRATIONS OF DANTE'S PURGATORY.

- | | |
|--|---|
| 1 The Radiant Planet, that to love invites | 21 "Who then, amongst us here aloft hath brought thee?" |
| 2 My Guide then Laying hold on me by words | 22 After that I saw a multitude |
| 3 Then when he knew the Pilot | 23 "Now who art thou that through our smoke doth cleave?" |
| 4 The Heavenly Steersman at the Prow was seen | 24 Long as 'tis lawful for me, shall my steps follow on thine |
| 5 And while with looks directed to the ground | 25 But not long slumbered |
| 6 While underneath the ground | 26 "What Aileth Thee, that still thou looketh to Earth?" |
| 7 And there were some, who in the shady place | 27 "Up," he exclaimed, "brother! upon thy feet arise" |
| 8 "Many," exclaimed the Bard, are these who throng around us | 28 With weary steps and slow we passed |
| 9 From my breast loosening the Cross | 29 "And who are those twain spirits?" |
| 10 I once was Pia. Sienna gave me life | 30 The Shadowy forms |
| 11 "Through every Orb of that Sad Region" | 31 At length, as undeceived, they went their way |
| 12 "Salve Regina," on the Grass and Flowers here Chanting | 32 Here the Rocky Precipice |
| 13 Hearing the Air Cut by their Verdant Plumes | 33 Then from the bosom of the burning mass |
| 14 Now the Fair Consort of Tithonus Old | 34 And when I saw Spirits along the flame proceeding |
| 15 There both, I thought, the Eagle and Myself did burn | 35 A lady, young and beautiful, I dreamed, was passing o'er a lea |
| 16 In Visage such, as past my power to bear | 36 Already had my steps |
| 17 The wretch appeared amid all these to say | 37 Beneath a Sky so beautiful |
| 18 With equal pace, as Oxen in the Yoke | 38 Three Nymphs at the right wheel |
| 19 O Fond Arachne! Thee I also saw | 39 Thus in a cloud of flowers |
| 20 E'en thus the Blind and Poor | 40 The beauteous dame, her arms expanding, clasped my temples |
| | 41 At her side as 'twere that none might bear her off |
| | 42 Were further space allow'd |

DORE'S ILLUSTRATIONS OF DANTE'S PARADISE

- | | |
|--|---|
| 1 Such saw I many a face | 10 Before my sight appeared, with open wings, the beauteous image |
| 2 So drew full more than thousand splendors toward us | 11 For that all those living lights |
| 3 The left bank | 12 Again mine eyes were fix'd on Beatrice |
| 4 About us thus | 13 Down whose steps |
| 5 And I beheld myself | 14 Say then, beginning to what point thy soul aspires |
| 6 Christ beam'd on that Cross | 15 Then "Glory to the Father, to the Son" |
| 7 But so was doom'd | 16 Not unlike to iron in the furnace |
| 8 So, within the lights, the saintly creatures flying sang | 17 In fashion as a snow white rose |
| 9 Ye hosts of Heaven, whose glory I survey | 18 Answering not, mine eyes I raised |

Our Regular Price: Colored, 50c. each; Plain, 25c. each.

HISTORY, LITERATURE, AND ART—(Continued.)

MAUD MULLER

- | | |
|---|--|
| 1 Maud Muller on a Summer's Day
Raked the Meadows Sweet with
Hay | 4 Oft when the Wine in his glass was
Red
He longed for the wayside well in-
stead |
| 2 And Blushed as She gave it, looking
down
On Her Feet so bare and Her
Tattered Gown | 5 She wedded a man unlearned and
poor
And many children played around
the door |
| 3 And the Judge looked back as he
Climbed the Hill,
And saw Maud Muller standing
still | 6 Alas for the maiden, alas for the
judge,
The rich refiner and household
drudge |

WAR POEMS

- | | |
|--|-------------------------------|
| 1 Joe Wheeler Before Santiago (14
slides) | 2 Sheridan's Ride (14 slides) |
|--|-------------------------------|

THE COURTIN'

- | | |
|--|---|
| 1 "Zekle crep' up quite unbeknown,
An' peeked in thru the window." | 4 "He stood a spell on one foot fust,
Then stood a spell on t'other." |
| 2 "An' there sot Huddy all alone,
With no one nigh to hinder." | 5 "Thet last word pricked him like a
pin,
An' ——— wall, he up and kissed
her." |
| 3 "She thought no v'ice hed such a
swing
Ez his'n in the choir." | 6 "Tell mother see how metters stood,
An' gin 'em both her blessin'." |

POE'S RAVEN

- | | |
|--|---|
| 1 "While I Nodded, Nearly Napping" | 7 "Then Methought the Air Grew
Denser" |
| 2 "Here I Opened Wide the Doors" | 8 "On this Home by Horror Haunt-
ed" |
| 3 "In there Stepped a Stately Raven" | 9 "Prophet, said I, Thing of Evil" |
| 4 "Tell Me What Thy Lordly Name
is" | 10 "It Shall Clasp a Sainted Maiden" |
| 5 "Straight I Wheeled a Cushioned
Seat" | 11 "Be that Word a Sign of Parting" |
| 6 "But Whose Velvet Violet Lining" | 12 "And My Soul from out that
Shadow" |

RIP VAN WINKLE

- | | |
|---------------------------------|--|
| 1 Rip Playing with the Children | 5 Rip Returns After a Nap of 30
Years |
| 2 Rip at the Village Inn | 6 Rip Relates His Story |
| 3 Rip and His Scolding Wife | |
| 4 Rip on the Mountains | |

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HISTORY, LITERATURE, AND ART—(Continued)

UNCLE TOM'S CABIN.

Book 15 Cents.

- | | |
|---|---|
| 1 George Harris Taking Leave of
His Wife. | 6 Uncle Tom Saves Eva from
Drowning. |
| 2 An Evening in Uncle Tom's
Cabin. | 7 George Harris Resisting the Slave
Hunters. |
| 3 Escape of Eliza and Child on the
Ice. | 8 Eva and Topsy. |
| 4 Uncle Tom Sold and Leaving His
Family. | 9 Eva Reading to Uncle Tom. |
| 5 Eva St. Clair Makes a Friend of
Uncle Tom. | 10 Eva's Dying Farewell. |
| | 11 Legree's Cruelty to Uncle Tom. |
| | 12 Death of Uncle Tom. |

WRECK OF THE HESPERUS.

- | | |
|---|---|
| 1 It was the Schooner Hesperus. | 6 The Snow Fell Hissing in the
Brine. |
| 2 Blue were Her Eyes as the Fairy
Flax. | 7 He Wrapped Her in His Sea-
man's Coat. |
| 3 The Skipper Stood Beside the
Helm. | 8 And Bound Her to the Mast. |
| 4 Then up and Spake an Old
Sailor. | 9 Like a Sheeted Ghost the Vessel
Swept. |
| 5 Last Night the Moon Had a
Golden Ring. | 10 A Fisherman Stood At hast. |

CURFEW MUST NOT RING TO-NIGHT.

- | | |
|---|--|
| 1 Bessie and the Sexton. | 6 "She Had Reached the Topmost
Ladder." |
| 2 I've a Lover in that Prison. | 7 "Out She Swung, Far Out." |
| 3 "Bessie," Calmly Spoke the Sex-
ton. | 8 Firmly on the Dark Old Ladder. |
| 4 "Bessie Made a Solemn Vow." | 9 At His Feet She Tells Her Story. |
| 5 She Sprang Within the Old
Church Door. | 10 Kneeling on the Turf Beside Him. |

JANE CONQUEST—Recitation.

Life Models.

- | | |
|---|---|
| 1 And Her Child was Dying. | 10 Midst the Breakers. |
| 2 Up to Her Feet Rose She. | 11 Saved from the Wreck. |
| 3 She Saw a Gallant Ship. | 12 Within the Silent Darkene-
Room. |
| 4 She Sank to Her Knees and
Made. | 13 Sinks Fainting on the Ground. |
| 5 Angel Effect. Take Thought, My
Boy. | 14 He Finds Her Lying There. |
| 6 The Snow Lay Deep. | 15 'Tis Harry Conquest. |
| 7 Stood the Old Grey Church. | 16 The Suffering Boy, Her Darling
Boy. |
| 8 And Grasped the Rope, Sole Cord
of Hope. | 17 The Suffering Boy, Her Darling
Boy, Angel Effect. |
| 9 And then it Ceased its Ringing. | |

See Index to Slides at End of Catalogue.

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HISTORY, LITERATURE, AND ART—(Continued)

GABRIEL GRUB—DICKENS.

- | | |
|---|--|
| 1 Introduction. | 11 *Then he Sat down to his Meal. |
| 2 Old Mr. Wordle tells the story. | 12 *The Fairest and Youngest Child |
| 4 *He sat himself down on a flat Tombstone. | 13 Lay Dying. |
| 5 Close to him was a strange unearthly Figure. | 13 *The Father and Mother, Old and Helpless now. |
| 6 Playing at Leap Frog with the Tombstone. | 14 *The few who yet Survived them Knelt by their Tomb. |
| 7 He found himself in a large, dark Cavern. | 16 *A Rich and Beautiful Landscape was Disclosed. |
| 8 A Thick Cloud Rolled Gradually away. | 16 *Lying at full Length on the Tombstone. |
| 9 *A Crowd of Little Children were Gathered around. | 17 *The Lantern, the Spade and the Wicker Bottle. |
| 10 *He was Wet and Weary. | 18 *He told his Story to the Clergyman and to the Mayor. |

THE OLD CURIOSITY SHOP—DICKENS.

The Wanderings of Little Nell and Her Grandfather. Illustrated from Life.

- | | |
|---|---|
| 1 Master Humphrey and Nell. | 13 They approach the Village Schoolmaster. |
| 2 The Old Curiosity Shop. | 14 Mrs. Jarley at Tea. |
| 3 Quilp's Home. | 15 The Wax Works Exhibition |
| 4 Swiveller's Apartments. | 16 Nell's Nocturnal Visit to her Grandfather. |
| 5 The last Night in the Old Curiosity Shop. | 17 See, here's the Church. |
| 6 She led him gently away. | 18 The Old House is yours. |
| 7 They made their Frugal Breakfast. | 19 Nell's Visit to the Church. |
| 8 A serio-comic scene. | 20 She came unexpectedly upon the Schoolmaster. |
| 9 She walked out into the Church Yard. | 21 "They say that you will be an Angel." |
| 10 Messrs. Codlin, Short and Company. | 22 At rest. |
| 11 The Garret, Nell and Codlin. | 23 "The Villagers close around the grave." |
| 12 They venture to sit down to rest. | 24 Her Grandfather at the Grave. |

LITTLE RED RIDING HOOD.

- | | |
|--|--|
| 1 Little Red Riding Hood's New Cloak. | 5 The Wolf in Grandmother's Night Cap. |
| 2 Little Red Riding Hood and Her Dog Tiny. | 6 The Wolf gets in Grandmother's Bed. |
| 3 She Talks to the Wolf. | 7 Wolf is Caught. |
| 4 The Wolf knocks at the door. | 8 Wolf is sold to Wild Beast Show |

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HISTORY, LITERATURE, AND ART—(Continued)

A CHRISTMAS HYMN.

- | | |
|---------------------------------------|-----------------------------------|
| 1 "Had Rome been growing up to might" | 4 "How calm a moment may precede" |
| 2 "The Senator to haughty Rome" | 5 "A thousand bells ring out" |
| 3 "Within that Province far away" | 6 "For in that stable lay" |

VISIT FROM ST. NICHOLAS.

- | | |
|--|---|
| 1 "The children were nestled all snug in their bed." | 3 "And he looked like a peddler just opening his pack." |
| 2 "A miniature sleigh and eight tiny Reindeer." | 4 "Merry Christmas to all, and to all a good night." |

WHEN THE FROST IS ON THE PUMPKIN.

James Whitcomb Riley.

(Illustrated with fourteen beautiful Slides and title.)

- | | |
|--|--|
| 2 When the frost is on the pumpkin and the fodder's in the shock, And you hear the kyvack and gobble of the struttin' turkey cock. | 9 But the air's so appetizin' and the landscape through the haze Of a crisp and sunny morning of the early autumn days |
| 3 And the clackin' of the guineas and the cluckin' of the hens, And the rooster's hallylooyer as he tiptoes on the fence; | 10 Is a pictur' that no painter has the colorin' to mock— When the frost is on the pumpkin and the fodder's in the shock. |
| 4 Oh, it's then's the time a feller is a feelin' at his best, With the risin' sun to greet him from a night of peaceful rest; | 11 The husky, rusty rustle of the tossels of the corn, And the raspin' of the tangled leaves, as golden as the morn; |
| 5 As he leaves the house bareheaded and goes out to feed the stock, | 12 The stubble in the furrows, kind o' lonesome-like, but still A-preachin' sermons to us of the barns they grewed to fill; |
| 6 When the frost is on the pumpkin and the fodder's in the shock. | 13 The straw-stack in the medder, and the reaper in the shed; |
| 7 There's something kind o' hearty-like about the atmosphere When the heat of summer's over and the coolin' fall is here. | 14 The hosses in their stalls below, the clover overhead; |
| 8 Of course we miss the flowers and the blossoms on the trees, And the mumble of the hummin' birds and buzzin' of the bees; | 15 Oh, it sets my heart a-clickin' like the tickin' of a clock When the frost is on the pumpkin and the fodder's in the shock. |

PAUL REVERE'S RIDE.

- | | |
|--|--|
| 1 He said to his friend, "If the British March." | 5 It was twelve by the Village Clock. |
| 2 Then He Climbed to the Tower of the Church. | 6 It was one by the Village Clock. |
| 3 And lo, as he looked on the Belfry's Height. | 7 And one was safe and asleep in his bed. |
| 4 And beneath from the Pebbles in passing a spark. | 8 How the Farmers gave them Ball for Ball. |

HISTORY, LITERATURE, AND ART—(Continued.)

THE COTTER'S SATURDAY NIGHT.

- | | |
|--|--|
| 1 The miry beasts retreating frae the plough | In youthful bloom, love sparklin' in her ee |
| 2 The toil-worn cotter frae his labour goes. | Comes home perhaps to show a braw new gown |
| 3 Th' expectant wee-things toddling, statcher thro', To meet their dad wi' slichterin noise and glee | 6 Wi' kindly welcome, Jenny brings him ben. |
| 4 The lispin' infant prattling on his knee. | 7 'Tis when a youthful, loving modest pair In other's arms breathe out the tender tale |
| 5 Their eldest hope, their Jenny, woman grown. | 8 The sire turn o'er wi' patriarchal grace, The big ha-bible ance his father's pride |

ILLUSTRATIONS FROM LITERATURE.

- | | |
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| 1 Homer and His Guide | 29 Aescop brought to the House of Xanthus |
| 2 Penelope Longing for Odysseus | 30 Thia's Incantation |
| 3 Pandora | 31 The Two Leonoras |
| 4 Corinna, the Theban Poetess | 32 Aemilia before the Emperor Augustus |
| 5 Francesca Da Rimini | 33 Malvina Listening to the Spirit of Oscar |
| 6 Loki and Sigyn | 34 John Milton |
| 7 Frithiof's Fight with Atle | 35 Telamachus and Ulysses |
| 8 Siegfried Slays the Dragon | 36 Pericles Addressing the Athenians |
| 9 Antigone goes to Bury Her Brother | 37 Venus and Adonis |
| 10 Scipio's Dream | 38 Medea Preparing for Flight |
| 11 Boccaccio Reciting Decameron | 39 Donna Zilia and Her Dumb Lover |
| 12 Rabelais at the Country Festival, at Meudon | 40 Louis XIV and Moliere |
| 13 Knight Errantry | 41 Tartuffe and Elmire |
| 14 Hans Sachs, the Cobbler Poet | 42 Luther's Evening at Home |
| 15 Palamon and Arcite | 43 Cymon and Iphigenia |
| 16 Iphigenia | 44 Sir Roger de Coverly Visits the Widow |
| 17 Sappho's Reverie | 45 John Russell Young |
| 18 Orpheus and Eurydice | 46 Pausias and His Flower Girl |
| 19 Alcibiades and Aspasia | 47 Blind Appius Claudius Led into the Senate |
| 20 Horace at Tibur | 48 Daphnis and Chloe |
| 21 Thisbe | 49 Gil Blas and the Archbishop |
| 22 The Fate of Ferhad | 50 Voltaire Receives Mme. Depinay at Les Delices |
| 23 Vittoria Colonna | 51 Rousseau at Madame Basile's |
| 24 Mary Queen of Scots Leaving France | 52 Uncle Toby and Widow Wadman |
| 25 Frithiof Visits King Ring | |
| 26 Hero and Leander | |
| 27 Rosalind and the Duke | |
| 28 Buddah and the Five Ascetics | |

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| 54 Luise's Birthday Feast | 68 Alethe, Priestess of Isis |
| 55 The Sorrows of Young Werther | 69 The Blind Nydia Weaves a Wreath for Glaucus |
| 56 Fridolin's Message to the Forge | 70 Sam Weller's Valentine |
| 57 William Tell Meets the Viceroy | 71 Napoleon in the Cottage of a Peasant |
| 58 Virginia Cast on the Shore | 72 Lorelei |
| 59 Rouget de Lisle Singing the Marseillaise | 73 Bianca Capello and Lorenzo Picciola |
| 60 The Burial of Atala | 74 Salambo |
| 61 The Last Toilet of Charlotte Corday | 75 Tartarin and the Lion |
| 62 Lucy of Lammermoor | 76 Abbe Constantin and his Guests |
| 63 Manfred and Astarte | 77 The Baron and His Pipe |
| 64 Evangeline | 78 Elaine Bears Her Letter to Guinevere |
| 65 The Princess Emma Saves Eginhard | 80 Romola and Her Father |
| 66 Topsy and Eva | |

THE VILLAGE BLACKSMITH

- 8 Slides, including portraits of Longfellow and beautiful view of his home
- | | |
|--|--|
| <i>Under the spreading chestnut tree,
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.</i> | <i>He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.</i> |
| <i>His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.</i> | <i>It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.</i> |
| <i>Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge
With measured beat and slow,
Like the sexton ringing the village bell,
When the evening sun is low.</i> | <i>Toiling,—rejoicing,—sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.</i> |
| <i>And the children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.</i> | <i>Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.</i> |

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HISTORY, LITERATURE, AND ART—(Continued)

ILLUSTRATIONS OF "RAMONA."

By Helen Hunt Jackson.

- | | |
|---|---|
| 1 Entrance to Ramona's Home. Camulos, California. | 21 Portrait of Helen Hunt Jackson. |
| 2 Ramona's Home. | 22 Cottage on Orange Grove Avenue in which Ramona was Written. |
| 3 Ramona's Home, the Veranda. | 23 Another View of Cottage in which Ramona was Written. |
| 4 Ramona's Home, South Veranda. | 24 Grave of Helen Hunt Jackson. |
| 5 Camulos Ranch. | 25 Poem by Helen Hunt Jackson. |
| 6 Alessandro Rescues Don Felipe. | 26 Ramona's Home, Looking Southeast |
| 7 Alessandro Sings for Don Felipe. | 27 Inner Court—Roses, and East Veranda |
| 8 Alessandro Plays his Violin for the Invalid Don Felipe. | 28 Inner Court, Looking West |
| 9 Alessandro's Love at Sight of Don Felipe. | 29 Inner Court, Looking South, Showing Flowers and Open Doors Through South Veranda |
| 10 The Elopement of Alessandro and Ramona. | 30 Willows and Mountains to the East |
| 11 Old Adobe where Ramona Rested. | 31 Old Store at Camulos |
| 12 Papago Indian Village (Alessandro's People). | 32 Chapel and Mission Bells, from Southwest |
| 13 Father Garces among the Tules of Arizona. | 33 Mission Bells and Chapel, from Northwest |
| 14 Murder of Alessandro. | 34 South Veranda of Home, from the Garden |
| 15 Ramona's Return to Don Felipe. | 35 Piazza, West End of South Veranda |
| 16 Ramona's Betrothal to Don Felipe. | 36 West Veranda of Inner Court, Looking South |
| 17 Portrait of Alessandro. | |
| 18 Portrait of Ramona. | |
| 19 Portrait of Don Felipe. | |
| 20 Portrait of Father Salvuderra. | |

THE COUNTRY TOWN.

- | | |
|--|---|
| 2 It's common to sneer at the country town,
With its quiet streets and peaceful air | Where men know the names which their neighbors bear. |
| 3 Where the little river meanders down
To be lost in the broad, blue sea,
somewhere. | 10 Where a man is missed if he's gone to lie
With the peaceful ones who have ceased to care. |
| 4 As we who think we are wise are lost
In the roaring city that, like the sea, | 11 There are joys out there in the country town
That we of the city may never learn |
| 5 Has its ebb and flow, with its millions tossed
As bubbles robbed of identity. | 12 In the rush for money and renown,
Confronting strangers where'er we turn! |
| 6 There's fellowship in the country town,
With its empty streets and its spreading trees, | 13 Oh, wasn't God's world serene and fair
In the country town ere we came away? |
| 8 Where the country song birds warble down
At maids as fair as man ever sees; | 14 And won't it be sweet to sleep out there,
Far from the city's roar, some day? |
| 9 Where the wind blows sweet from the fields nearby, | |



Moose Falls, Yellowstone Park—Copyright 1907 by Mode Wineman.

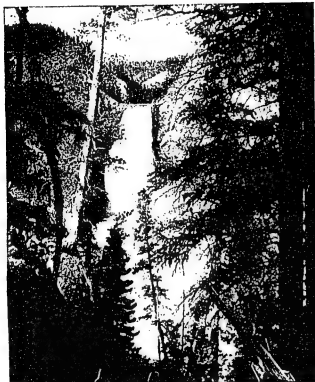
Off the tourist route, yet in the confines the Yellowstone Park, some 20 miles south of Yellowstone Lake on the road into the Jackson Hole Country, Moose Falls, in pristine freshness, makes the traveler realize what the day of Creation might symbolize. It seems that in the adjacent forests where the morning sun casts its slanting rays on bear, and deer, and bird, might have been the very spot where day first was and still is. Furnished colored only \$1.00.



Supai Jack, Grand anyone of the Colorado — Copyright 1904 by Mode Wineman. Furnished colored only \$1.00.



San Luis Rey Mission, California — Copyright 1904 by Mode Wineman. Furnished colored only \$1.00.



Great Falls of the Yellowstone, Yellowstone Park—
Copyright 1907 by Mado Wineman.
Down some 500 feet below the brink of the glorious Canyon of Oriental hue (more a thing of imagination than of earth) looking out through a vista of huary pines, the great Falls of the Yellowstone are seen in symphonic splendor. Furnished colored only \$1.00.



Minerva Terrace, Yellowstone Park—Copyright 1907 by Mado Wineman.
Within a few rods of the Mammoth Hot Springs boiling water has built for itself a fairy abode from its own mineral deposits, and all the "Turners" of the National Gallery of London could not have outdone the extraordinary color-blending of nature. Below in the distance is Fort Yellowstone; beyond is Mount Everts. Furnished colored only \$1.00.



Valley of Ten Peaks from Trail, Canadian National Park—Copyright 1907 by Mado Wineman.
From afar the Ten Peaks, like ten mammoth ghosts, beckon the traveler to the valley of strange sights, when lo! a thundering noise frightens the spectator as a white avalanche, somewhat in the manner of a comet with a tail of star-dust, shoots down through the frosty air to the white valley below. Furnished colored only \$1.00.

HISTORY, LITERATURE, AND ART—(Continued).

THE OBEDIENT HUSBAND.

Comic Recitation, illustrated by 6 colored slides and title.

Life Posings, Colored Only, Price per Set, \$4.50

To be obedient is a plan I've acted on through life,
And on this simple principle I always treat my wife.
The other day her cousins came, each one a charming miss,
And like a loving relative, I gave them all a kiss.

- 1 **Four lovely girls. I kissed them all twice. Then my wife yelled at me,**
"Why don't you kiss the cook and then the servant girl! Go on!"
I did it! I did it! It didn't take me long.

- 2 **My wife kicked up a rumpus, and with me wiped the floor,**
But I only did as I was bid, a fellow can't do more.

I like to lead a quiet life. At night I like to sleep,
But when the kid begins to yell, from bed I have to leap.

- 3 **One night I held it in my arms when up there came a bawl,**
And in my agitation there, I let the baby fall.

"Oh! you monster!" cried my wife, "Why don't you throw the poor baby
out the window?"

I did it! I did it! It didn't take me long.

I did it! I did it! I didn't think it wrong.

- 4 **My wife went in hysterics, and set up such a roar!**
I only did as I was bid! A fellow can't do more.

One night I came home from the club, and feeling rather gay—

It's very seldom that I'm found in the hilarious way—

I tried hard not to wake my wife but creep in unawares,

- 5 **But stumbled, as a fellow will, and tumbled down the stairs.**

"That's all right! you drunken loafer!" yelled my beloved, "break your
infernal neck!"

I did it! I did it! I didn't think it wrong.

I did it! I did it! and here I stop my song.

- 6 **My neck is dislocated, I can't sing any more.**
But I only did as I was bid. A fellow can't do more.



Vernal Falls, Yosemite Valley—Copyright 1907 by
Mude Wineman.

The Indians, poetically, called the Vernal Falls
the "Cataract of Diamonds." For serene beauty
nature seems to have gathered together in the
Yosemite more treasures within the same confines,
than within any other known spot on earth. Vernal
Falls is a lustre unsurpassed. Furnished colored
only \$1.00.



Teton Range, from Moran Bay, Jackson Hole Country—Copy-
right 1907 by Mude Wineman.
Furnished colored only \$1.00.

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1 Title

THE COUNTRY SCHOOL HOUSE.

Life Posing, Colored Only, Price each, 80c., per Set, \$11.50.

- | | |
|---|--|
| <p>2 The little country school house—
you
Remember it; of course you do.
Within the angle snugly set,</p> <p>3 Where two long yellow highways
met,
And saplings planted here and there</p> <p>4 About the yard, and boxed with
care,
As if to typify, in turn,
The youngsters caught and caged,
to learn.</p> <p>5 Around, the rolling pastures spread,
With woodland patches garlanded,</p> <p>6 From which the breezes gladly bore,
Sly invitations to the 'door.</p> <p>7 Across the sills the bees' soft hum,
And from their covert in the vale</p> <p>8 In plaintive pleading pipe the quail.</p> <p>9 With basket and with pail equipped,
Clear-eyed, tan-checked and berry-
lipped,
Athwart the pastures, down the
road,</p> <p>10 They trudged to learning's poor
abode;
The pink sunbonnet, broad-brimmed
straw,</p> | <p>11 The bare brown feet that knew no
law
Of fashion's last; the bundled forms
That laughed aloud at cold and
storms.</p> <p>12 What tales the scarred desks might
relate
Of triumphs gained with book and
slate!</p> <p>13 What lore the clapboards loose pos-
sess,
Of feats at noontime and recess!
And doomed how oft the panes to
see,</p> <p>14 Back up the road and o'er the lea,
Haste boy and girl, new worlds to
find,
The little schoolhouse left behind</p> <p>15 O little country school! In vain
May critics hold you in disdain.
The greatest lessons that you taught</p> <p>16 Were not by chalk and pencil
wrought.
As op'd your door on fields and sky,
So likewise, just as wide and high.</p> <p>17 You opened to the eyes of youth
The principles of love and truth.</p> |
|---|--|

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BIOGRAPHY**LIFE OF COLUMBUS—with Reading**

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| <p>1 Propounding His Theory</p> <p>2 At Salamanca</p> <p>3 At Court</p> <p>4 Sails from Palos</p> <p>5 His Ships</p> <p>6 He Subdues a Mutiny</p> | <p>7 First Sight of Land</p> <p>8 The Landing</p> <p>9 The Return</p> <p>10 In Chains</p> <p>11 Explaining Eclipse to Natives</p> <p>12 His Death</p> |
|---|---|

LIFE OF LUTHER—with Reading

- | | |
|--|--|
| <p>1 Luther in Family of Frau Cotta</p> <p>2 He Faints in His Cell</p> <p>3 Nails Theses to Church Door</p> <p>4 Appears Before Cardinal Cajetan</p> <p>5 Burns the Pope's Bull</p> <p>6 Appears Before Emperor at Worms</p> | <p>7 Arrest of Luther, 1521</p> <p>8 His Marriage</p> <p>9 He Visits the Plague Patients</p> <p>10 He Translates the Bible, 1528</p> <p>11 Religious Discussion at Marburg</p> <p>12 His Death</p> |
|--|--|

SCENES FROM EARLY LIFE OF LINCOLN

- | | |
|---|---|
| <p>1 Portrait of Lincoln, 1854</p> <p>2 Portrait of Lincoln, 1857</p> <p>3 Portrait of Lincoln, 1858</p> <p>4 Portrait of Lincoln, 1858</p> <p>5 Portrait of Lincoln, 1859</p> <p>6 Portrait of Lincoln, 1860</p> <p>7 Portrait of Lincoln, 1860</p> <p>8 Portrait of Lincoln, 1861</p> <p>9 Portrait of Lincoln, 1861</p> <p>10 Portrait of Lincoln, 1861</p> <p>11 Portrait of Lincoln, 1863</p> <p>12 House in Which Lincoln Was Born</p> <p>13 Rock Spring on Rock Spring Farm,
Where Lincoln Was Born</p> <p>14 Lincoln Farm in Indiana</p> <p>15 Brick Mould Used by Thomas Lin-
coln</p> <p>16 Where Lincoln Kept the Ferry Boat</p> | <p>17 Old Style Sheet Iron Lantern Used
by Lincoln</p> <p>18 Pigeon Church, Attended by the
Lincolns in Indiana</p> <p>19 Cabinet Made by Lincoln.</p> <p>20 A. Lincoln's Chair, Made From
Rails He Split</p> <p>21 Cooking Utensils of Lincoln's Time</p> <p>22 Lincoln's First Home in Illinois</p> <p>23 Thomas Lincoln's Home in Illinois</p> <p>24 New Salem Mill as it Appeared
About 1860</p> <p>25 A New Salem Bonnet</p> <p>26 A New Salem Spinning Wheel</p> <p>27 A Dutch Oven</p> <p>28 Boot-Jack Made and Used by Lin-
coln</p> <p>29 Surveying Instruments of Lincoln's</p> |
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LIFE OF LINCOLN—with Reading

- | | |
|---|--|
| <p>1 Birthplace</p> <p>2 Lincoln on Flat Boat</p> <p>3 Youth—Studying</p> <p>4 Debate with Douglas</p> <p>5 Lincoln Raising Flag on Independ-
ence Hall</p> <p>6 First Inauguration</p> | <p>7 Visiting the Hospital</p> <p>8 Reading Emancipation Proclamation</p> <p>9 Gettysburg Speech</p> <p>10 Visit to Richmond</p> <p>11 Assassination</p> <p>12 Death Bed</p> |
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| 1 McKinley's Father and Mother | 14 Gen. Miles, Admiral Dewey and Schley |
| 2 Birthplace, Niles, Ohio | 15 Signing the Peace Protocol |
| 3 Poland, Ohio | 16 McKinley at New Orleans |
| 4 A School Teacher | 17 McKinley at San Francisco |
| 5 Battle of Antietam | 18 McKinley's Last Speech |
| 6 Sheridan's Ride | 19 Interior of the Temple of Music |
| 7 Close of the War | 20 Funeral at Washington |
| 8 Presbyterian Church, Canton, Ohio | 21 Funeral at Canton, Ohio |
| 9 House of Representatives, Washington | 22 Receiving Vault and Mrs. McKinley |
| 10 Columbus, Ohio, as Governor | 23 Theodore Roosevelt |
| 11 Inauguration as President | 24 Methodist Church, Canton, Ohio |
| 12 Discussing the Spanish War | 25 McKinley Home |
| 13 Spanish Navy at Santiago | |

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| 1 The Triumphal Bridge | 9 Removing Casket from City Hall |
| 2 The Music Hall | 10 The Funeral in Washington |
| 3 The Assassination | 11 Removing Body from Church |
| 4 Portrait of the Assassin | 12 Arch of School Children |
| 5 The Milburn House | 13 Vault Where the Body Was Placed |
| 6 The Last Good-Bye | 14 McKinley the Orator |
| 7 The Funeral Cortege | 15 The Old Home of McKinley |
| 8 The Body Lying in State | |

LIFE OF LINCOLN

15 Slides with Reading: Price: 25c Plain; 50c Colored.

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| 1 Working on Flat Boat | 8 Lincoln Raising Flag at Independence Hall |
| 2 The Rail-Splitter | 9 Lincoln's Visit at Richmond |
| 3 The Lincoln and Douglas Debates | 10 Lincoln Speaking at Gettysburg |
| 4 Wigwag Where Lincoln Was Nominated | 11 Death Bed of Lincoln |
| 5 Taking the Oath of Office | 12 Lincoln Monument, Chicago |
| 6 Lincoln Visiting the Sick | 13 Lincoln Monument, Springfield |
| 7 Lincoln and Cabinet | 14 Emancipation Statue, Boston |
| | 15 Abraham Lincoln |

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LIFE OF POPE LEO XIII

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

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| 1 Carpineto, Birthplace of Pope Leo XIII | 28 Pope Leo XIII at Prayer |
| 2 Scene in Main Street of Carpineto | 29 Antechamber of Pope Leo XIII |
| 3 Father of Pope Leo XIII | 30 Private Apartments |
| 4 Mother of Pope Leo XIII | 31 Private Library of Pope Leo XIII |
| 5 St. Stanislaus Chapel Where Pope Leo XIII Celebrated First Mass | 32 Pope Leo XIII at His Writing Desk |
| 6 Palace of Nunciature in Brussels | 33 Bedroom |
| 7 Archbishop's Palace in Perugia | 34 Pope's Private Chapel |
| 8 Perugia, Scene Before the Bishop's Palace | 35 Pope Leo XIII Serving Mass |
| 9 Portrait as Cardinal Pecci | 36 Pope Leo XIII Before the Shrine of the Blessed Virgin |
| 10 Cardinal Pecci Surrounded by Relatives | 37 Vatican Gardens |
| 11 Cardinal Pecci as Camerlengo | 38 St. Peter's and Gardens of the Vatican |
| 12 Rome, Panorama | 39 Pope Leo XIII Taking Rest in a Cozy Corner |
| 13 Piazza of St. Peter's | 40 Vineyard of Pope Leo XIII |
| 14 St. Peter's Cathedral | 41 King Edward of England and Pope Leo XIII |
| 15 Inside View of St. Peter's | 42 King and Queen of Italy Visiting the Vatican |
| 16 High Altar, St. Peter's | 43 Pope Leo XIII Bestowing His Blessing |
| 17 Bridge and Castle of St. Angelo | 44 Cardinals' Farewell to Pope Leo XIII |
| 18 Castle of St. Angelo and Tomb of Adrian | 45 Pope Leo XIII Receiving Last Sacraments |
| 19 Watching the Smoke | 46 Pope Leo XIII After Death in His Bedroom |
| 20 Cardinals Assembled for the Election of New Pope | 47 Body of His Holiness Pope Leo XIII After Death, in His Coffin |
| 21 Cardinals Casting Their Votes | 48 Church of St. John Lateran, Where the Remains of Pope Leo XIII Were Temporarily Deposited |
| 22 Announcing New Pope | 49 Altar Above Which Coffin Rests |
| 23 Crowd Assembled at St. Peter's and Papal Benediction | 50 Pope Pius X |
| 24 Pope Leo XIII in Pontifical Robes | |
| 25 Vatican's Library | |
| 26 Sistine Chapel | |
| 27 Universal Judgment, Michael Angelo | |

NEW LONDON CONNECTICUT

12 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--------------------------------|--------------------------------------|
| 1 Entrance to the Thames River | 7 New London Light House, close View |
| 2 New London Harbor | 8 Main Street, New London |
| 3 Battle Ship in Harbor | 9 Pequish Avenue, New London |
| 4 New York Yacht Club Regatta | 10 Street Scene |
| 5 A Boat of the Thames River | 11 Mansfield's Bungalow |
| 6 New London Lighthouse | 12 Mansfield's Residence |

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- 3 Anderson, Mary
- 4 Arkwright, Sir Richard
- 5 Arnold, Benedict
- 6 Arnold, Matthew
- 7 Bancroft, Hurlbert Howe
- 8 Barnum, Phineas T.
- 9 Barton, Clara
- 10 Beckham, Gov.
- 11 Beecher, Rev. Henry Ward
- 12 Bergh, Henry
- 13 Bonheur, Rosa
- 14 Bonner, Henry
- 15 Booth, General Ballington
- 16 Booth, Maud Ballington
- 17 Booth, Edwin
- 18 Booth, General William
- 19 Breckenridge, John C.
- 20 Brundage, Edward
- 21 Bryan, William J. (2)
- 22 Bryant, William Cullen
- 23 Buchanan, James
- 24 Byron, Lord
- 25 Campanari, Guiseppe
- 26 Cannon, Joseph
- 27 Carleton, Will
- 28 Catherine De Medici
- 29 Choate, Rufus
- 30 Christine, Millie, Siamese Twins
- 31 Clark, Champ
- 32 Clark, Lewis (original "George Harris" of Uncle Tom's Cabin)
- 33 Clay, Henry (2)
- 34 Clemens, Samuel L. ("Mark Twain")
- 35 Cleveland, Frances F.
- 36 Columbus, Christopher
- 37 Cook, Rev. Joseph
- 38 Cooper, J. Fennimore
- 39 Copernicus the Philosopher
- 40 Corbett, James J.
- 41 Cortelyou, Secretary Geo. B.
- 42 Coughlin, Alderman John J.
- 43 Coverdale, Miles
- 44 Czar of Russia
- 45 Davis, Jefferson
- 46 Davis, Gen. G. W.
- 47 Davitt, Michael
- 48 Dencen, Charles S.
- 49 Dewey, Admiral George
- 50 Douglass, Frederick
- 51 Dunne, Edward F.
- 52 Edison, Thomas A.
- 53 Edison in His Laboratory
- 54 Edward VII., King of England
- 55 Emerson, Ralph Waldo
- 56 Ericson, John
- 57 Evangeline
- 58 Everett, Edward
- 59 Falleire, Armand
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- 61 Farragut, David
- 62 Field, Cyrus W.
- 63 Fitzsimmons, Robert
- 64 Folk, Gov. Joseph K.
- 65 Franklin, Benjamin
- 66 Fremont, General John C.
- 67 Fulton, Robert
- 68 Funston, Col.
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- 70 Gladstone, William E.
- 71 Grant, General Ulysses S.
- 72 Hamilton, Alexander
- 73 Harlan, Chief Justice John M.
- 74 Harrison, Pres. Wm. (Print of 1841)
- 75 Harrison, Benjamin
- 76 Harrison, Carter H.
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- 78 Havergal, Frances Ridley
- 79 Hawthorne, Nathaniel
- 80 Hearst, William Randolph
- 81 Henry, Patrick
- 82 Hines, Edward
- 83 Holmes, Oliver Wendell
- 84 Hopkins, John P.
- 85 Howard, Gen. O. O.
- 86 Howe, Elias
- 87 Howe, Julia Ward
- 88 Hugo, Victor
- 89 Hunt, Gov. Wm. H., Porto Rico
- 90 Irving, Washington
- 91 Jackson, Andrew
- 92 Jackson, General "Stonewall"
- 93 Jackson, Helen Hunt
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- 114 Macaulay, Thomas Babington
- 115 Mary Queen of Scots
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- 117 Marconi
- 118 Mason, Lowell
- 119 Mason, William E.
- 120 Marx, Carl
- 121 McClellan, Geo. B.
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- 123 McKinley, Mrs. (mother of the President)
- 124 Meade, Gen.
- 125 Miles, General
- 126 Milton, John
- 127 Mitchell, John
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- 130 Morgan, General John H.
- 131 Morse, Samuel F. B.
- 132 Nielsen, Alice
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- 134 Nordica, Lillian
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- 136 Parnell, Chas. S.
- 137 Pasteur, in His Laboratory
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- 167 Stockton, Commodore
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- 172 Tennyson, Alfred
- 173 Thackeray, William Makepeace
- 174 Thoburn, Bishop
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- 188 Whittier, John Greenleaf
- 189 Willson, Alonzo E.
- 190 Willard, Frances E. (in 2d year of temperance work)
- 191 Willard, Frances E. (two years before death)
- 192 Woolley, John G.
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- 2 Adam and Eve Mourning Over Abel
- 3 Adam and Eve Hiding
- 4 Adam and Eve in Paradise. Gosse
- 5 Adolorata (Galleria Corsini). Cignani
- 6 Adoration of Kings. Pfammschmidt
- 7 Adoration of the Magi. Raphael
- 9 Adoration of the Magi (Munich Gallery). Von der Weyden
- 10 Adoration of Shepherds. Bouguereau
- 11 Adulteress. Titian
- 12 Agony in the Garden
- 13 Agony in the Garden. Hoffman
- 14 Agony in the Garden (Nat. Gallery)
- 15 A Jewish Lamentation
- 16 A Little Child Shall Lead Them
- 17 Angels and Shepherds(a). Plockhorst
- 18 Angels and Shepherds(b). Plockhorst
- 19 Angel Expelling Heliodorus from the Temple. Eugene de la Croix
- 20 Angel of Childhood. Kaulbach
- 21 Angel of the Resurrection with the Three Marys
- 22 Angelo's Isaias
- 23 Angelo's Jeremiah
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- 25 Angelo's Eritraean Sybil
- 26 Angelo's Portrait of Himself
- 27 Angelico's Coronation
- 28 Angelo's Daniel
- 29 Annunciation. Alessandro Al-bori
- 30 Annunciation. Bouguereau
- 31 Annunciation. Andrea del Sarto
- 32 Annunciation. Francesca Francia
- 33 Annunciation. Fra Filippo-Lippi
- 34 Annunciation. Carlo Maratti
- 35 Apparition of the Virgin to St. Bernard. Murillo
- 36 Apparition to Shepherds. Plockhorst
- 37 A Pieta. Francesca Francia
- 38 A Portrait. Rubens
- 39 Arch Angel Michael Casting Satan Out of Paradise. Raphael
- 40 Ark on Mt. Ararat
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- 42 Arrival at Bethlehem. Merson
- 43 Ascension. Albertinelli
- 44 Ascension of Christ. Biermann
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- 46 Ascension. Luca Della Robbia
- 47 Assumption of the Virgin. Correggio
- 48 Assumption of the Virgin. Titian
- 49 "Aurora." Guido Reni
- 50 Baptism. Carl Bloch
- 51 Baptism of Christ. Conegliano
- 52 Baptism. Merson
- 53 Baptism of Christ in Jordan. Raphael
- 54 Baptism of Clovis
- 56 Beheading of John the Baptist
- 57 Beheading of John the Baptist. Van der Weyden
- 58 Behold, I Stand at the Door and Knock. Schonher
- 59 Behold the Lamb of God. Beale
- 60 Behold the Lamb of God. H. Lanenstein
- 61 Behold Your King. Rembrandt
- 62 Boy Christ Going to Jerusalem. Otto Mengelburg
- 63 Boy Christ Returning to Jerusalem. Tissot
- 64 Bread of Heaven. Holfield
- 65 Burning of Sodom. Raphael
- 66 Cain a Fugitive
- 67 Cain Builds the First City. Neslie
- 68 Curse of Cain. Neslie
- 69 Call of Andrew
- 70 Chorister Girls

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- 74 Childhood of Jesus. Hoffman
- 75 Child Timothy Reading the Scriptures
- 76 Childhood of the Virgin. H. Salentin
- 77 Child's Morning Prayer
- 78 Christ Child. Ittenbach
- 79 Christ and the Centurion. Paul Veronese
- 80 Christ and Fishermen. Zimmerman
- 81 Christ and the Holy Women. Golz
- 82 Christ Appearing to Mary Magdalene. Correggio
- 83 Christ and Mary (Heads of). Matsys
- 84 Christ and Joseph
- 85 Christ and St. John the Evangelist
- 86 Christ Appearing to Peter After His Resurrection. Carracci
- 87 Christ and St. Philip. Bonifazio
- 88 Christ Appearing to Thomas. Beale
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- 90 Christ Bearing His Cross. Crespi
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- 93 Christ Disputing with Doctors. Luini
- 94 Christ Before the High Priest
- 95 Christ Before Pilate. Hoffman
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- 97 Christ Blessing Children. Eastlake
- 98 Christ Blessing Children. Luini
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- 100 Christ Blessing Little Children. Plockhorst
- 101 Christ's Charge to Peter. Raphael
- 102 Christ's Entry into Jerusalem. Dore
- 103 Christ's Entry into Jerusalem. Plockhorst
- 104 Christ Entering Jerusalem. Deger
- 105 Christ Crowned with Thorns. Anthony Van Dyke
- 106 Christ Crowned with Thorns (Pitti Gallery Florence). Fra Bartolommeo
- 107 Crowning with Thorns. Correggio
- 108 Crowned with Thorns. Carlo Dolci
- 109 Christ Crowned with Thorns. Titian
- 110 Christ in Agony (Dresden Gallery). Francisco Trevisani
- 111 Christ in the Garden. Carlo Dolci
- 112 Christ in Gethsemane. Hoffman
- 113 Christ on Mt. of Olives. Guido Reni
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- 116 Christ or Caesar (the Martyr's Choice)
- 117 Christ Preaching from Boat on Tiberias
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- 119 Christ Rejected. Leullier
- 120 Christ Rescuing Peter. Rubens
- 121 Christ Saving Peter. Hermoni
- 122 Christ Tempted by Satan. Cornicellus
- 123 Christ the Consoler. Dietrich
- 124 Christ the Consoler. Plockhorst
- 125 Christ the Consoler. Zimmermann
- 126 Christ the Rewarder. Ary Schaffer
- 127 Christ Walking on the Sea. Jala-bert
- 128 Christ with Mary and Martha. Siemiradzki
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- 130 Christ Washes Peter's Feet. Ford Madox Brown
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| 141 Confusion of Tongues | 175 Descent from the Cross |
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| 144 Coronation of the Virgin. Raphael | 178 Division of Canaan. Raphael |
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| 147 Crowning of the Virgin. Guilio Romano | 181 Ecce Homo. Antonio Ciseri |
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| 156 Creation of Day, the Waters Gathered in One Place | 190 Elevation of the Cross. Rubens |
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| 213 Give Us Barabbas. Muller | 252 Holy Women at Tomb. Alex. Ender |
| 214 God Separates Light from Darkness. Raphael | 253 Il Fariseo Che da la Moneta a Cristo, (Galleria Uffizi). Tiziano Vecellis |
| 215 Good Samaritan | 254 Incredulity of Thomas. Cina |
| 216 Good Samaritan. Rembrandt | 255 Infant Entwreathed |
| 217 Good Shepherd. Dobson | 256 Inscription on the Cross |
| 218 Good Shepherd. Murillo | 257 Interior of the Ark. Neslie |
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| 220 Good Shepherd. Schonherr | 259 Isaac Blessing Jacob. Raphael |
| 221 Glorification of the Virgin | 260 Isaac Blessing Jacob |
| 222 Grape Eaters. Murillo | 261 It Is Finished. Durer |
| 223 Great Supper (a)—Rejected Invitation. Beale | 262 Jacob's Dream. Raphael |
| 224 Great Supper (b)—Poor Brought In. Beale | 263 Jacob Separates from Laban and Goes to Canaan. Raphael |
| 225 Guarded Angel. Wintrop | 264 Jesus and Nicodemus |
| 226 Guardian Angel. Murillo | 265 Jesus and the Woman of Samaria. T. Aligny |
| 227 Guardian Angel. Plockhorst | 266 Jesus Before Caiaphas. Holbein |
| 228 Gutenberg at the Press. Hille-macher | 267 Jesus Before the High Priest. West |
| 229 Head of Christ. Garofulo | 268 Jesus Eating with Publicans and Sinners. Beda |
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| 235 Holy Family. Fra Bartolommeo | 274 Jesus Preaching His First Sermon |
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| 240 Holy Family. Knaus | |
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284 Judas Hangs Himself
285 Judith Showing Head of Holofernes
286 Judith with Head of Holofernes. Allori
287 Julius Caesar (Vatican Museum)
288 Lame Man Healed by St. Peter, and St. Paul. Raphael
289 La Primavera (Gallery Antica-e Mod, Florence). Botticelli
290 Last Condemnation. Rubens
291 Last Judgment. Angelo
292 Detail, Last Judgment. Angelo
293 Detail of Last Judgment, Sistine Chapel. Angelo
294 Detail of Last Judgment, Sistine Chapel. Angelo
295 Last Judgment (Detail from Sistine Chapel). Angelo
296 Last Judgment. Minardi
297 Last Judgment. Rubens
298 Last Judgment. Raphael
299 Last Supper. Gebhardt
300 Supper, and Prodigal's Riot. Da Vinci
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302 Lord's Supper (Dresden Gallery)
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315 Madonna della Nascita (Gallery Corsini). Cortona
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329 Madonna in Adoration. Filippo Lippi
330 Madonna and Child. Quentin Mussy
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335 Inviting Madonna. Ploekhorst
336 Madonna, Infant Jesus and John
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354 Madonna. (Louvre) Sassoferato
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366 Maddalena Penitente. Carlo Dolci
367 Magdalen Anointing Jesus' Feet. Rubens
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369 Marriage at Cana (Dresden). Paul Veronese
370 Marriage of the Virgin. Raphael
371 Martyrdom of St. Andrew
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374 Mary and the Dead Christ (Musée d'Anvers), Van Dyck
375 Mary's Visit to Elizabeth
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379 Miraculous Draught of Fishes. Rubens
380 Miracle of Loaves and Fishes. Murillo
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382 Moses. Rubens
383 Moses and Burning Bush. Raphael
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396 Only true likeness of Our Savior, taken from one cut in an emerald by command of Tiberias Caesar
397 Parable of the Talents. Beale
398 (a)—The Good Servant
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400 Parable of Lost Piece of Money
401 Paul and Barnabas. Raphael
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403 Paul Preaching in Athens. Raphael
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405 Peter Delivered from Prison. Raphael
406 Peter in House of Cornelius
407 Peter's Denial. Harrah
408 Peter's Repentance. Bida
409 Pharisee and Publican
410 Pharisee and Publican. Beale
411 Philip and the Eunuch
412 Pieta. Fra Bartolommeo

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| 413 Pilate's Wife's Dream. Dore | 452 Solomon Anointed King. Raphael |
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| 417 Prodigal Son. David Finius | 456 St. John and Peter. Durer |
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| 434 Salome | 473 Three Marys at the Sepulchre |
| 435 Salvatore Assiso Sull Iride. Coreggio | 474 Three Tribes Descended from Cain. Neslie |
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| 492 Twelve Year Old Jesus on the Way to Jerusalem | 514 Virgin of the Mirror. Murillo |
| 493 Youth of Jesus. Tissot | 515 Virgin of Seville. Murillo |
| 495 Vale of Tears. Dore | 516 Virgin With Jesus. Bouguereau |
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| 498 Virgin. Guercino | 519 Visit of the Virgin to Elizabeth. Albertinelli |
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| 503 Virgin and Angels. Bouguereau | 524 Wilt Thou Be Made Whole? Thiersch |
| 504 Virgin and Child. Carlo Dolci | 525 Wise and the Foolish Virgins |
| 505 Virgin and Child (Florence Gallery). Carlo Dolci | 526 Wise and Foolish Virgins (a). Piloty |
| 506 Virgin at the Cross. Delaroche | 527 Wise and Foolish Virgins (b). Piloty |
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| 510 Vergine Col Divin Figlio (Galleria Uffizi). Carlo Cignoni | |

RARE OLD BIBLE PICTURES.

We have been fortunate in securing a copy of an ancient history of the "Holy Bible" in two volumes. "The whole illustration with one hundred and four useful and ornamental maps and sculptures, engraved by the best hands, from original paintings." These books were published in 1752 A. D. There are many choice pictures which do not appear in recent books and that are not common. Having been made from original paintings, many of them are very valuable. Read the list given below. You may find a picture that you have been looking for. We give in the first slide a reproduction of the title page showing the style of printing and spelling of the English of 1752.

- | | |
|---|--|
| 1 "And they were both naked, the man and his wife, and were not ashamed," | 7 And Enoch walked with God and he was not; for God took him. |
| 2 "The place of Paradise, the habitation of Adam and Seth and the Land of Nod." | 8 "And God looked upon the earth and behold it was corrupt," |
| 3 "A map of the Terrestrial Paradise." | 9 The computations of Moses according to Hebrew text (chart showing ages of patriarchs from Adam to Noah.) |
| 4 "So God created man in his own image, in the image of God created He him, male and female created He them." | 10 The computations of Moses according to the Samaritan text. |
| 5 And Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden. | 11 The computations of Moses according to the Septuagint. |
| 6 And it came to pass when they were in the field that Cain rose up against his brother Abel, and slew him. | 12 "—behold I, even I, do bring a flood of waters upon the earth to destroy all flesh." |

RARE OLD BIBLE PICTURES—Continued.

- 13 "Noah buildeth an altar to the Lord and took of every clean beast and of every clean fowl and offered burnt offerings on the altar.
- 15 "And they said go to let us build us a city and a tower."
- 15 Map showing the general dispersion and the settling of the nations.
- 16 "So Abraham departed, as the Lord had spoken with him; and Lot went with him."
- 17 And when Abram heard that his brother was taken captive he armed his trained servants ——— and pursued them unto Dan.
- 18 Abraham blessed by Melchizedek, king of Salem.
- 19 God makes a covenant with Abram.
- 20 "Sarai, Abram's wife, took Hagar and gave her to her husband, Abram, to be his wife.
- 21 "At the time appointed wilt I return unto thee according to the time of life, and Sarah shall have a son."
- 22 "And they smote the men that were at the door of the house with blindness," (Lot's house in Sodom.)
- 23 "But his wife looked back from behind him and she became a pillar of salt."
- 24 Lot's escape from Sodom.
- 25 "Come let us make our father drink wine ——— that we may preserve seed of our father." (Lot and his two daughters.)
- 26 Abraham casts out Hagar and Ishmael.
- 27 The angel appears to Hagar.
- 28 Abraham restrained by the angel from slaying his son.
- 29 Abraham buys the cave of Machpelah.
- 30 Abraham sends his servant to Mesopotamia to get a wife for Isaac.
- 31 Rebecca receiving the Jewels (Paul Verones).
- 32 Death of Abraham.
- 33 "And Ye shall circumcise the flesh of your foreskin and it shall be a token of covenant between me and you."
- 34 "Then Jacob gave Esau bread and portage of lentils."
- 35 Jacob deceives his father Isaac.
- 36 Jacob's first meeting with Rachel.
- 37 Laban's deceit.
- 38 Jacob wrestles with an Angel.
- 39 Joseph's Dream.
- 40 Joseph sold into Egypt.
- 41 "And he refused and said unto his Master's wife, there is none greater in his house than I."
- 42 Judah's incest.
- 43 Joseph interprets Pharaoh's dream.
- 44 Jacob calls his sons together.
- 45 The Angel and burning bush appeared to Moses.
- 46 "And the Lord said put off thy shoes."
- 47 Moses speaking the law to the children of Israel.
- 48 The plague of Frogs.
- 49 The Israelites going out of Egypt.
- 50 The camp of the Israelites. (Every man of the children of Israel shall pitch by his own standard.)
- 51 Moses smites the rock in Horeb.
- 52 "And Moses sent them to spy out the Land of Canaan."
- 53 "And the Pursuers sought the Spies throughout all the way but found them not."
- 54 Gideon's meat offering consumed by fire.
- 55 Jephthah's rash vow.
- 56 Sampson carrying away the gate doors.
- 57 And Sampson said let me die with the Philistines.
- 58 Samuel anoints David.
- 59 David killeth Goliath.
- 60 Abigail's wisdom in bringing presents to and pacifying David.
- 61 Saul's overthrow and death. "Saul took a sword and fell upon it and when his armor bearer saw that Saul was dead he fell likewise upon his sword and died."
- 62 David dancing before the Ark.
- 63 David from the house top sees Bathsheba.
- 64 Solomon's wise decision.
- 65 The Temple of Solomon.
- 66 The Breastplate with the names of the Tribes.
- 67 The Altar of Incense within the Temple.
- 68 The Ark and the Cherubim.
- 69 The Tabernacle in the Wilderness.
- 70 Moses.
- 71 The Altar for Burnt Offerings.
- 72 The Table of Shewbread.
- 73 View of the East side of Temple.
- 74 The Queen of Sheba bringing presents to Solomon.
- 75 The man of God Slain by a Lion.
- 76 Esther faints before the King.
- 77 The Angel said before him, "fear not Zacharias for thy prayer is heard."
- 78 The salutation of the Virgin Mary.
- 79 The birth of Jesus Christ.
- 80 The Babe in the Manger.

RARE OLD BIBLE PICTURES—Continued.

- 81 The visit of the Wise Men.
- 82 The adoration of the three Kings.
- 83 They saw the young Child with Mary, his mother, and fell down and worshiped Him.
- 84 The Angel commands Joseph to fly into Egypt.
- 85 The presentation of Christ in the Temple.
- 86 The Holy family going up to the Passover.
- 87 Christ teacheth Nicodemus.
- 88 Christ Preacheth to the Samaritan Women.
- 89 The Calling of Matthew.
- 90 Jesus Cureth the Lame Man at the Pool of Bethesda.
- 91 The Centurion's Faith.
- 92 The Message of John, the Baptist, to Jesus Christ.
- 93 The Sower.
- 94 Christ Cureth a woman of an Issue of Blood.
- 95 Jesus brings back to Life the Dead Daughter of Jairus.
- 96 The unmerciful Servant Rebuked.
- 97 "He that is without Sin among you let him first Cast a Stone at Her."
- 98 "Jesus said unto her Martha, Martha, thou art careful and troubled about many things."
- 99 Jesus Blesseth the Little Children.
- 100 "But he answered one of them and said, 'Friend I do thee no wrong; didst not thou agree with me for a penny, take that thine is and go thy way.'"
- 101 "Jesus said unto her, said I not unto thee, that if thou wouldst believe thou shouldst see the glory of God. And Lazarus that was dead came forth."
- 102 Jesus said unto them shew me the tribute money."
- 103 "They feared greatly, saying truly this was the Son of God."
- 104 Christ taken down from the Cross. (Rubens.)
- 105 On the way to Emmaus.

RAPHAEL'S BIBLE.

The illustrations are, with a few exceptions, from Old Testament History. This set of slides is especially appropriate for a Sunday evening service or an art entertainment. We quote from the first page of his Bible Illustrations. "The pictures in the peristyle of the Vatican by the hand of St. Raphael engraved in copper plates with extraordinary care, and reproduced upon paper in the year 1790. A work most worthy of immortality." We will be pleased to show you this beautiful set of slides which we have in our display rack.

- 1 The Separation of Light from Darkness. "He divided the light from the darkness and called the light day and the darkness night."
- 2 The Creation of Terra Firma. "In the beginning God created the heavens and the earth and commanded that the waters be gathered together and he made dry land."
- 3 The Creation of the Sun and Moon. "He made two great lights and placed them in the firmament that they might give light over all the earth."
- 4 The Creation of Living Animals. "And God made the beasts of the earth after their own kind."
- 5 Presentation of Eve to Adam. "He brought her to Adam and Adam said this now is bone from my bones and flesh from my flesh."
- 6 The Temptation. "The woman having been deceived by the serpent took of the fruit of that tree and ate and gave to her husband."
- 7 The Expulsion from Paradise. "And He cast out Adam and placed before the paradise of Eden the cherubim and a flaming sword."

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In ordering slides, please give page of catalogue, number of slide and title.

RAPHAEL'S BIBLE—Continued.

- 8 Adam and Eve. "And Eve conceived and brought forth Cain and his brother Abel."
- 9 The Building of the Ark. "Noah made an Ark for himself according to the commandment of the Lord that he might escape from the rain on the earth."
- 10 The Deluge. "The flood-gates of heaven were opened and the water prevailed over the earth and all flesh was consumed."
- 11 Noah Leaving the Ark. "The waters returned from off the earth and therefore Noah went out and his sons and their wives and every kind of animal."
- 12 Noah's Sacrifice. "Noah built an altar unto the Lord and took from every clean beast on the earth and offered burnt offerings."
- 13 Abraham and Melchizedek. "When Abraham returned from the slaughter of his enemies Melchizedek, king of Salem, offered him bread and wine."
- 14 Abraham Commanded to Count the Stars. "Behold the heaven, and count the stars if you are able; so shall your seed be. And Abraham believed God."
- 15 Abraham and the Angels. "And there appeared three men, and Abraham ran from the door of his tabernacle and worshipped upon the earth."
- 16 The Flight from Sodom. "And when Lot had gone out with his wife and children, God rained fire and brimstone upon Sodom; and his wife looking back was turned into a pillar of salt."
- 17 God Appeared unto Isaac and Said. "Go not down into Egypt but stay in the land which I will tell thee of."
- 18 Isaac and Rebecca. "Abimelech looking through a window saw Isaac sporting with Rebecca his wife."
- 19 The Blessing of Jacob. "Jacob said, I am your first born Esau, eat of my venison. Isaac knew him not and blessed him."
- 20 The Blessing of Esau. "Hast thou not a blessing for me also, Esau cried. Isaac said your blessing shall be in the fatness of the earth."
- 21 The Vision of Jacob's Ladder. "Jacob saw in his dreams a ladder extending from the earth to heaven and angels ascending and descending, and God resting on the top of the ladder."
- 22 Rachel and Jacob. "Jacob saw Rachel at the well and watered the flock and told her that he was her father's brother."
- 23 Jacob Covenanteth for Rachel. "Jacob said, have not I served you seven years for Rachel? why have you given me Leah? Laban answered, I will give her also unto you when you have served me seven more years."
- 24 The Return of Jacob. "When Jacob had placed his wives and children on the camels, and led away his flocks, he returned to his father."
- 25 Joseph's Dream. "In my sleep I saw my sheaf arise and stand upright, and my brothers. I saw the sun and moon and eleven stars worship me."
- 26 Joseph Sold. "Taking him out of the well they sold him to the Ishmaelites."
- 27 Joseph and Potiphar's Wife. "The mistress having seized the border of his garment said, lie with me; but Joseph fled, leaving his garment in her hand."
- 28 Pharaoh's Dream.
- 29 The Finding of Moses. "The daughter of Pharaoh opened the basket and saw the babe crying and pitied him and called his name Moses."
- 30 Moses and the Burning Bush. "The Lord appeared in a flame of fire in the midst of the bush, and Moses hid his face."
- 31 The Israelites Passing Through the Red Sea. "Moses raised his hand over the sea and the waters rushed back and covered the horses and chariots of Pharaoh."

RAPHAEL'S BIBLE—Continued.

- 32 Moses Striking the Rock. "When Moses raised his hand and struck the rock twice with his rod, the waters rushed forth abundantly."
- 33 Moses Receiving the Two Tables of the Law. "The Lord gave to Moses on Mt. Sinai two tables of stone with the law written by the finger of God."
- 34 The Israelites Worshipping the Golden Calf. "Moses saw the calf and the multitude and was angry and cast the tables from his hand at the foot of the mount."
- 35 The Cloudy Pillar Standing at the Tabernacle Door. "The pillar of cloud descended and God spoke with Moses and they all stood at the doors of their tents and worshipped."
- 36 Moses Presenting the Law to the People. "He descended from Mt. Sinai holding the two tables in his hands, and the children of Israel saw his face to shine."
- 37 The Dividing of the Waters of Jordan. "The Priest carrying the ark stood on dry land in the midst of Jordan and all the people crossed over on dry land."
- 38 The Fall of Jericho. "Seven times the ark of the Lord went round the city and they blew their trumpets and the walls of Jericho fell down."
- 39 Joshua Commanding the Sun and the Moon to Stand Still. "The sun and the moon stood still at the command of Joshua while Israel was avenged of the Amorites."
- 40 The Division of the Land by Lot. "Eleazar the priest and Joshua the king divided by lot the whole earth for an inheritance to the children of Israel."
- 41 Samuel Anointing David. "Samuel bore a vessel of oil and anointed David in the midst of his brothers."
- 42 David Slaying Goliath. "David stood above Goliath and cut off his head and the men of Israel rising up pursued the Philistines."
- 43 Triumph of David. "When he had conquered Syria, David took the golden arms and carried them into Jerusalem."
- 44 David and Bathsheba. "David saw from the balcony of the king's house Bathsheba, the wife of Uriah, washing herself, and he took her."
- 45 Solomon Anointed King. The Priest anointed Solomon with a vessel of oil and all the people shouted 'Long live the King.'
- 46 The Judgment of Solomon. "Most wise Solomon called nature for a witness in the trial, and the true mother would not allow her son to be divided."
- 47 The Queen of Sheba's Visit. "The Queen of Sheba came from Ethiopia to Solomon with great gifts of spices and gold and precious stones."
- 48 Building of Solomon's Temple. "King Solomon commanded that they bring great and precious stones for the foundation of the temple and fit them."
- 49 The Adoration of the Shepherds. "The Shepherds came and discovered Mary and Joseph and the babe lying in the manger."
- 50 The Adoration of the Kings. "The wise men falling down worshipped Him and opening their treasures they gave Him gold, frankincense, and myrrh."
- 51 The Baptism of Christ. "Jesus came from Nazareth and was baptized by John in the river Jordan."
- 52 The Last Supper. "Jesus said to His disciples sitting with Him and eating, One of you will betray Me."

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- A Our Lord Jesus Christ
- 1 Zacharias and Elizabeth
- 2 The Vision of Zacharias
- 270 The Annunciation
- 3 The Virgin Mary in Her Youth
- 4 The Visitation of Elizabeth and Mary
- 5 The Magnificat
- 6 Joseph Seeks a Lodging in Bethlehem
- 7 The Adoration of the Shepherds
- 8 The Presentation of Jesus in the Temple
- 9 The Wise Men Journeying to Bethlehem.
- 10 The Wise Men and Herod
- 11 The Wise Men Present Their Gifts
- 12 The Massacre of the Innocents
- 13 The Flight into Egypt
- 14 The Sojourn in Egypt
- 15 The Return from Egypt
- 16 Jesus and His Mother at the Fountain
- 17 Jesus Sitting in the Midst of the Doctors
- 18 Jesus Found in the Temple
- 19 The Youth of Jesus
- 20 The Voice Crying in the Wilderness
- 21 The Winnower
- 22 John the Baptist and the Pharisees
- 23 John the Baptist Sees Jesus from Afar
- 24 The Baptism of Jesus
- 25 Jesus Taken Up into a High Mountaint
- 26 The Temptation in the Wilderness
- 27 St. John the Evangelist
- 28 Angels Came and Ministered Unto Him
- 29 The Calling of Andrew and John
- 30 The Calling of Peter and Andrew
- 31 The Calling of James and John
- 32 Nathanael Under the Fig Tree
- 33 The Betrothal of Cana
- 34 The Marriage of Cana of Galilee
- 35 Jesus Goes Up to Jerusalem

- 36 Christ Talks with Nicodemus
- 37 The Man with an Infirmary of Thirty and Eight Years
- 38 An Angel Troubled the Waters
- 39 Jesus and the Woman of Samaria at Jacob's Well
- 40 And They Led Him Unto the Brow of the Hill
- 41 Healing of Peter's Mother-in-law
- 42 In the Villages the Sick were Brought Unto Him
- 43 "Thou Fool! this Night Thy Soul Shall be Required of Thee"
- 44 Jesus Went Out Into a Desert Place
- 45 Jesus Teaching in the Synagogue
- 46 The Healing of the Ruler's Son
- 227 Jesus Preaching from a Boat
- 47 The First Miraculous Draught of Fishes
- 48 Jesus Healing the Lame and the Blind on the Mountain
- 49 The Healing of Leper at Capernaum
- 50 Jesus Teaching the People by the Seashore
- 51 The Calling of Matthew
- 52 The Parable of the Piece of Silver
- 273 Jesus Sat at Meat with Matthew
- 53 Christ Healing the Withered Hand
- 54 The Pharisees and Herodians Take Counsel Against Jesus
- 55 The Ordaining of the Twelve Apostles
- 56 The Two Women at the Mill
- 57 "And When Ye Come Unto an House, Salute It"
- 58 Christ Sleeping During the Storm
- 59 Christ Stilling the Tempest
- 60 And All the City Gathered Together at the Door
- 61 The Two Men Possessed with Unclean Spirits
- 62 The Legion of Evil Spirits Drive the Swine into the Sea
- 63 The Raising of Jairus' Daughter
- 64 Jesus Preaching by the Sea-side

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LIFE OF CHRIST—Continued.

- 65 Christ Healing the Blind and Dumb Man
- 66 She Only Touched the Hem of His Garment
- 67 Lord, I Am Not Worthy
- 68 The Man with an Unclean Spirit in the Synagogue
- 69 Raising of the Widow's Son at Nain
- 70 Healing of the Canaanite's Daughter
- 71 The Sick Waiting for Jesus to Pass By
- 72 The Sower
- 73 Christ Eating in the House of the Pharisees
- 74 Christ Bids His Disciples to Rest Awhile
- 75 The Palsied Man Let Down Through the Roof
- 76 The Sermon on the Mount
- 77 Lazarus at the Rich Man's Door
- 78 The Dumb Man Possessed of the Devil Healed at Capernaum
- 79 Christ's Exhortation to the Twelve Apostles
- 80 Herod
- 81 The Miracles of the Loaves and the Fishes
- 82 The People Seek Christ to Make Him King
- 83 Christ Going Out Alone Into a Mountain to Pray
- 84 Christ Walking on the Sea
- 85 Peter Walks Upon the Sea
- 86 "Ye Seek Me, Not Because Ye Saw the Miracles, but Because Ye Did Eat of the Loaves"
- 87 Christ Reproving the Pharisees
- 88 The Pharisees and Sadducees Come to Tempt Jesus
- 89 The Healing of the Crooked Woman, Ill for Eighteen Years
- 90 The Transfiguration
- 91 Healing of the Young Man Possessed of a Devil, at Mount Tabor
- 92 Christ Sending Out the Seventy Disciples, Two by Two
- 93 "The First Shall be Last"
- 94 Jesus and the Little Child
- 95 "Get Thee Behind Me, Satan"
- 96 Mary Magdalene Before Her Conversion
- 97 Mary Magdalene Repentant
- 98 Jesus Passing Through the Villages, on His Way to Jerusalem
- 99 "The Rich Young Man Went Away Sorrowful"
- 100 The Healing of Ten Lepers
- 101 Christ at Bethany, in the House of Martha
- 102 Mary at the Feet of Jesus
- 103 The Lord's Prayer
- 104 But No Man Laid Hands on Him
- 105 The Woman Taken in Adultery, Jesus Writing Upon the Ground
- 106 "And Jesus Was Left Alone, the Woman Standing in the Midst"
- 107 Christ Preaching Near the Treasury
- 108 The Blind Man Washes in the Pool of Siloam
- 109 The Blind Man Tells His Story to the Jews
- 110 The Good Samaritan
- 111 "Then Took They Up Stones to Cast at Him"
- 112 Jesus Walking on Solomon's Porch
- 113 The Pharisee and the Publican
- 114 The Wise Virgins
- 115 The Foolish Virgins
- 271 "Jesus Wept"
- 116 The Raising of Lazarus
- 117 The Prodigal Son Asking Alms
- 118 The Return of the Prodigal Son
- 119 "Suffer Little Children to Come Unto Me"
- 120 Zaccheus in Sycamore Tree
- 121 Healing of Two Blind Men at Jericho
- 122 "The Ass Tied, and the Colt With Her"
- 123 Jerusalem from the Mount of Olives
- 124 "And Beholding the City He Wept Over It"
- 125 The Procession in the Streets of Jerusalem
- 126 The Children's Hosannas in the Temple
- 127 The Chief Priests Take Council Together
- 128 Christ Driving Them Out that Sold and Bought from the Temple
- 129 Jesus Forbids the Carrying of Loads in the Temple
- 130 The Healing of the Lame in the Temple
- 131 The Gentiles Ask to See Jesus
- 132 The Voice from Heaven During Holy Week

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TISSOT'S LIFE OF CHRIST - Continued.

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| 133 The Chief Priests Ask, "By What Authority Dost Thou These Things?" | 168 The Morning Judgment of Jesus |
| 134 Jesus Points to the Corner Stone | *169 Judas Repents and Returns the Money |
| *135 The Tribute Money | 170 Jesus Led from Caiaphas to Pilate |
| 136 The Pharisees Question Jesus | 171 Pilate Questions Jesus |
| 137 "Woe Unto You, Scribes and Pharisees!" | 172 The Message of Pilate's Wife |
| 138 "Jerusalem! Jerusalem!" | 173 Jesus Led Back from Herod to Pilate |
| 139 The Widow's Mite | *174 The Scourging |
| 140 "Master, See What Manner of Stones and What Buildings Are Here" | 175 The Scourging on the Back |
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| 143 The Jews Conspire Together | *178 "Let Him Be Crucified!" |
| *144 Judas Goes to the Chief Priest and Betrays His Master | *179 Pilate Washes His Hands |
| 145 The Man Bearing a Pitcher | 180 The Holy Star |
| 146 The Jews' Passover | 181 The Forum; Site of the Gabbatha |
| 147 Judas Dipping His Hand in the Dish | 182 Jesus Hears His Death Sentence |
| *148 Jesus Washing His Disciples' Feet | 183 The Judgment of the Gabbatha |
| 149 The Communion of the Apostles | 184 The Inscription on the Cross |
| 150 The Last Discourse of Our Lord | 185 "And They Put On Him His Own Raiment" |
| 151 But Peter Said Unto Him: "Although All Shall Be Offended, Yet Will Not I" | 185 Christ Bearing the Cross |
| 152 "My Soul Is Exceeding Sorrowful Unto Death" | *186 Christ Falls Beneath the Cross |
| 153 The Agony in the Garden | 187 Simon the Cyrenian Compelled to Bear the Cross with Jesus |
| 154 "Could Ye Not Watch with Me One Hour?" | 188 The Procession Nearing Calvary |
| 155 Judas, and with Him a Great Multitude with Swords and Staves | 189 The Holy Women Stand Afar Off |
| *156 The Judas Kiss | 190 Jesus Stripped of His Raiment |
| *157 "They Went Backward and Fell to the Ground" | *191 The Wine Mixed with Myrrh |
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| 160 The First Denial of Peter | 194 The Raising of the Cross |
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| 162 Annas and Caiaphas | 196 Head of Jesus on the Cross |
| *163 The High Priest Rends His Clothes, Jesus is Condemned to Death | *197 The Pardon of the Penitent Thief |
| 164 Jesus Turned and Looked at Peter | *198 "And They Parted His Raiment and Cast Lots" |
| 165 Peter Went Out and Wept Bitterly | 199 "And Sitting Down, They Watched Him There" |
| *166 Christ Buffeted and Mocked in the House of Caiaphas | 200 What Our Savior Saw from the Cross |
| 167 Jesus in Prison | 201 The Weeping Mother at the Cross |

Price, plain 75c; Colored \$7.00. Rental 5c a day, 10c a week

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| 214 The Anointing Stone | *226 Peter Casts Himself Into the Sea |
| *215 Jesus Carried to the Tomb | *227 The Second Miraculous Draught of Fishes |
| *216 The Resurrection | *228 Christ Eating with His Disciples After the Resurrection |
| 217 Mary Magdalene and the Women at the Tomb | 229 "Feed My Lambs" |
| *218 Mary Magdalene Tells the Disciples that the Body of Christ is No Longer in the Tomb | *230 The Ascension from the Mount of Olives |
| 219 Peter and John Run to the Tomb | 231 The Ascension |
| *220 Christ Appears to Mary Magdalene | Price, plain 75c; Colored \$2.00. Rental 5c a day, 10c a week |
| *221 Christ Appears to Peter | |

RENTING OF SLIDES.

In addition to terms for renting slides, given on page 252, we desire to state that we do not color slides for rental; but, if colored slides ordered are not in stock, we reserve the right to substitute plain.

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THE DRESDEN GALLERY.

Some one has said that the Dresden Gallery is an "Assembly of Collections such as can scarcely be equaled in the world." We have succeeded, at great expense, in obtaining photographs of fifty of the finest examples of the old Masters of this famous Gallery. All lovers of art, engaged in Stereoscopic work, will be interested in seeing the collection which we have in our display rack under electric light. Come in and see them.

- 1 Titian's Daughter, by Titian 1477-1576.** "This picture is one of the most celebrated portraits in the world. 'Titian-colored hair' excited the universal enthusiasm of the art-world." Her graceful poise, and magnificent jewels adorning her hair, neck, and arms, give the appearance of luxury. She holds a beautiful rose in her delicate hands.
- 2 The Virgin, Holy Child, and St. John, by Titian 1477-1576.** This picture represents a young and beautiful woman timidly approaching the mother of God, who leans forward to graciously listen to her who is soon to know a kindred joy. At the side John the Baptist, is supporting the Holy Child who, standing in His Mother's lap, embraces her around the neck. St. Paul with a sword and Jerome with a crucifix, press forward to worship the Saviour.
- 3 The Madonna di San Sisto, by Raphael, 1483-1520.** The beautiful mother with the Saviour in her arms is descending from the heavens, surrounded by innumerable heads of angels. St. Sixtus and St. Barbara kneel before her, while two charming little cherubs are in front. "It is the most finished, and perhaps the very best, work of its immortal author."
- 4 Michael the Archangel, by Penni, 1488-1528.** The archangel Michael, dressed in a Knight's armour, hovers above the dragon, whom he has thrown from heaven to earth as narrated in the Apocalypse. The dragon represents Satan, and Michael's victory over him, the triumph of Christianity over Paganism.
- 5 Saint Sebastian, by Correggio, 1494-1534.** It is one of the most beautiful of this wonderful artist's masterpieces. The Virgin and babe is descending from heaven surrounded by rays of light, and angels ministering to her. St. Germinio, St. Sebastian and St. Roche are in the foreground. Beneath is a little child, called "the little one of Modena," holding the model of a temple, supposed to indicate the church for which this painting was intended.
- 6 The Madonna (of the Meir Family) by Holbein, 1495-1543.** The custom of presenting to a church a picture by those whose prayers had been answered gave the name votive-picture. This is such a picture. The Madonna stands in a vaulted niche of the wall, beautifully ornamented. She holds the little one whom she has saved in her arms, while the Meier family are kneeling in adoration before her.

THE DRESDEN GALLERY—Continued.

- 7 Portrait of Hubert Morett, by Holbein, 1495-1543. The question as to the author of this fine portrait was only recently decided by the discovery of the magnificent drawing for it among Holbein's works.
- 8 The Adoration of the Magi, by Paul Veronese, 1530-1588. The Virgin with the babe surrounded by a halo of glory, sits on the steps of a fine building. An old king with a long, richly embroidered robe is kissing the Saviour's feet, while back of him stand the other kings magnificently dressed presenting their costly gifts. St. Joseph and a shepherd stand beside the holy mother. "The grandeur and freedom of the idea, the dignity and truth of the composition, the expression of the figures, and brilliancy of the coloring, place this among the principal masterpieces of Veronese."
- 9 The Marriage at Cana, by Paul Veronese, 1530-1588. "It is glowing in color, and claims attention, at once, by its magnificence. The grouping of the figures, the diversity of costumes and the grandeur of the architecture, all combine to attract and satisfy the eye."
- 10 The Dead Christ, by Salvati, 1535-1585. The Saviour is represented as being laid in the tomb by angels. It is a most impressive picture. One is lifting the dead body, another is kissing His pierced hand, while the third with clasped hands and upturned face, is imploring the aid of God the Father.
- 11 Soldiers Playing Cards in a Guard Room, by Caravaggio, 1569-1609. The soldiers are evidently men of distinction as is shown by their elegant uniforms, and the gold on the magnificent table.
- 12 The Lion Hunt, by Rubens, 1577-1640. The marvelous talent of this world-famed artist is shown in this picture. A lion has overmastered one of the hunters whom he is pulling from his horse. In the horrible scene of combat, midst the bloody struggle, a lioness is seen intent only on saving her little ones. This picture is proof of the almost universal skill of this "Prince of the Flemish School."
- 13 Satyrs and Nymphs, by Rubens. Four nymphs, with their dogs, are accosted by three satyrs laden with fruit. The contrast of these half-brutal, sensuous satyrs and the virgin modesty of the Nymphs is depicted with great skill.
- 14 The Boar Hunt, by Rubens. This is another master-piece by the same great author.
- 15 The Supplication of Esther by Strozzi, 1581-1644.
- 16 The Smokers, by Teniers, 1582-1649. "This picture is in Tenier's well-known manner and represents a subject which seems to have been almost the only one congenial to painters of his calibre and school."
- 17 A Village Festival, by Teniers. A joyous band are enjoying themselves before a Dutch village inn. They are dancing, playing musical instruments, drinking, chatting, and amusing themselves in various ways.
- 18 The Dentist, by Honthorst, 1594-1660. "The composition as well as the drawing and expression of this picture, is correct and full of life. The effect of the light in this painful scene is really admirable, and produces a shudder in looking at it."
- 19 Martin Engelbrecht, by Van Dyck, 1599-1641. "The piercing eye, the noble forehead, and the expressive mouth can only belong to a man of strong mind and character, and the conception and execution of the portrait are quite worthy the fame of the greatest of portrait painters."
- 20 Evening, by Albert Cuyp, 1606-1691. A small flock of cows and sheep are grazing on the high banks of a pond, while the shepherdess and herdsmen rest after the weary labors of the day, and the setting sun casts a reddish light over all. It is an exceedingly fine picture of repose in nature.
- 21 Rembrandt and His Wife, by Rembrandt, 1608-1674. Rembrandt, dressed in uniform, sits at a well spread table, embracing his wife with his left arm, and raising a glass of champagne with his right. His young, happy wife wears a dress of pearl colored satin, richly embroidered in gold.

THE DRESDEN GALLERY—Continued.

- 22 Rembrandt's Daughter, by Rembrandt. "The picture represents a young girl, of graceful form and rosy complexion, whose dark eyes and red lips smile gaily at us."
- 23 A Lady in a Satin Gown, by Terburg, 1608-1681. The lady before the dressing table is viewing herself in a small mirror. All the accessories of the picture tend to heighten the effect of the lustre of the white satin dress. "As a composition of color, it is one of the most charming in the Dresden Gallery."
- 24 The Wild Boar Hunt, by Jacobson, 1610-1664. The agony of the wounded dogs, the fierceness and the fury of the attacking ones, and the helplessness of the struggling boar to escape, all render this a masterpiece of this artist who is especially gifted in painting hunting scenes and combats of wild beasts.
- 25 A Dutch Village Tavern, by A. Van Ostade, 1620-1685. A company of peasants are round a table in a Dutch village tavern. The man at the right is probably the painter himself. The hostess is pouring out brandy midst a little group in the rear, while overhead is the loft, scattered with household utensils and bits of straw and cob webs.
- 26 A Flemish Ale House, by Teniers the Younger, 1610-1694. The hostess is preparing apple fritters, midst a little group of peasants. Great interest is visible on the faces of some others, eagerly watching the accountant figuring their bill. The inn-keeper is unconcernedly chalking on the wall the number of glasses consumed.
- 27 A Hermit, by Ferdinand Bol, 1611-1681. A venerable, white-haired man is reading a large book in a solitary and tranquil place.
- 28 The Dentist, by Gerard Dou, 1613-1674. The dentist with pompous air and satisfied expression holds up as a trophy the tooth just extracted, while his victim, a distressed looking boy, well displays the feeling, of one obliged to go through such an operation.
- 29 Gerard Dou in His Studio, by Gerard Dou. The great artist looks up at us while he sketches on a leaf of a great album. His studio is filled with interesting objects, all of which are painted in the most careful manner, and with infinite pains.
- 30 The Hermit by Gerard Dou. In the court of an old monastery, the white-headed hermit is kneeling before a large book which he is intently and devoutly reading. "This picture shows, even in the smallest details, that indefatigable application and excessive delicacy which characterize the work of Dou."
- 31 The Woman Winding Silk, by Van Tol, died about 1680. An elderly woman sits by an open window surrounded by foliage. It is a charming portrait.
- 32 The Poultry Dealer, by Metz, 1615-1669. A poultry dealer, seated on a tub, is offering a cock for sale to a richly dressed young lady bargaining for it. Much truth and beauty are manifested in the animals around them. The whole is very picturesque.
- 33 The Poultry Woman, by Metz. An elderly woman, plucking a pigeon, is conversing with a young lady who is holding up a leveret in her hand which she wishes to buy. "The whole displays that fidelity to nature and vividness of imagination which distinguishes the principal works of Metz."
- 34 Gabriel Metz and His Wife, by Metz. Metz is embracing his wife with his left arm and holds a glass of champagne in his right hand.
- 35 A Dutch Winter Landscape, by I. van Ostade, 1617-1657. A number of peasants with their dogs are skating, or urging forward their sleds laden with wood, over the frozen canal, while a motherly face peers from the window of a thatched cottage at the side.
- 36 The Camp, by Wouverman, 1620-1668. Some soldiers of a cavalry regiment are assembled near a tent, and utterly heedless of the trumpeter, continue their rest and refreshment unconcerned, while the camp, extending far into the distance, is seen in the back ground.

THE DRESDEN GALLERY—Continued.

- 37 The Cavalry Engagement, by Wouverman. "The composition and execution as well as the characteristic details, obtain for this picture a place among the best productions of the celebrated artists. The design and the bearing of the men and horses are well conceived, and are in perfect harmony with the beauty and brilliancy of the colouring."
- 38 A Group of Oxen, by Paul Potter, 1625-1654. "The animals are painted with the most marvellous exactitude."
- 39 The Nativity, by Maratti, 1625-1713. "Maratti has been very successful in the design and coloring of this picture and in the harmony and grace of form. The Holy Mother and the radiant features of the angels express heavenly love and the highest form of happiness in the contemplation of the Divine Infant."
- 40 The Monastery, by Ruysdael, 1625-1681. An artist sits on the bank of a beautiful stream, into which a herdsman is driving his cattle, and two fishermen fishing. At the foot of some well-wooded mountains stands the monastery, partly in ruins. lit up by the sun's rays. The landscapes of Ruysdael are "eminently poetical and yet perfectly faithful."
- 41 The Avenue, by Ruysdael. "Whoever longs to fly from the constant turmoil of town life to the stillness of nature, will thank the great landscape painter, who has created for us in all his forests, groves and plains, a refuge from the troubles and cares of the world in the sanctuaries of nature."
- 42 The Traveling Tinker, by Mieris, 1635-1681. Before a Dutch tavern, a traveling tinker is holding up to the light an old caldron that a woman has brought to be mended. The living figures, the vine covered house, the old tree trunk, the remains of an old wagon, all are painted with great fidelity to nature, and make it a fine picture, a masterpiece of genius.
- 43 Mieris in His Studio, by Mieris. The artist, seated before his easel, has turned toward us to converse with his wife, whose portrait he is painting. The studio is very artistically furnished.
- 44 A Winter Scene, by A. Van de Velde, 1639-1672. Many peasants and townspeople are enjoying the skating, riding in the sleds, or conversing on the bank of the frozen stream. His landscapes are particularly distinguished by "an air of transparency and faithful rendering of nature."
- 45 A Lady at Her Toilet, by Netscher, 1639-1684. The lady, wearing a satin skirt and velvet tunic, is caressing a little spaniel in her lap, while her maid carefully arranges her hair. "The talent and minute care of the artist are seen equally well in the composition and drawing of the figures, and in the execution of the accessories."
- 46 The Seamstress, by Netscher. Her pleasant, womanly face, and neat, simple attire make a charming and attractive picture of a Dutch house-wife.
- 47 The Lace Maker, by Slingeland, 1640-1691. A beautiful young Dutch lady is interrupted by an old woman who offers her a cock for sale, and the little spaniel is barking violently at this intruder. "All that we see in this picture displays the great talent and indefatigable application of a great artist."
- 48 The Infant Saviour Sleeping, by Andrea Pozzo, 1642-1709. "The drawing, coloring, and composition of this picture render it one of the principal works of this painter."
- 49 A Young Girl Reading a Letter, by Peter de Horogh, 1643-1708. A happy young girl stands by a window earnestly reading a letter, and her beautiful profile is reflected in the glass panes. "The treatment is free and bold, the effect of the sun rays which glitter brilliantly on the window, is rendered with much truth and power."
- 50 The Dismissal of Hagar, by A. Van der Werff, 1659-1722. The poor, forsaken woman looks wistfully back at the home from which she is exiled, while Sarah watches her from the doorway. Abraham leans forward with outstretched hands to bless them, with piety and anxiety for their welfare, evident in his earnest face. Little Ishmael follows with lingering looks at his brother Isaac who is playfully hiding in his fathers robes.

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| 2 The Morning Call. | 52 Chariot Race (Circus Maximus) |
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| 5 The Professor's Eye Glasses. | 55 Cupid in the Country |
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| 27 Hunt the Slipper | 75 Found 1 |
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| 107 Angel of Peace | 126 Baby Brother—Sunshine (dissolving). |
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| 110 First Kiss | |
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| 112 Opportunity Makes Thieves | |
| 113 A Dream | |

THE ILL FATED SHIP.

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| 1 Leaving Port, Garneray. | 3 Ship on Fire, Morel Fatio. |
| 2 Among the Icebergs, Morel Fatio. | 4 Crew Saved in Boats, Garneray. |

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| 2 Good Night. | 9 Welcome, in Bouquet of Roses, from Life. |
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| 4 Merry Christmas. | 11 Cross and Thorns. |
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| 7 Good Night, in Bouquet of Roses, from Life. | |

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CHILD LIFE IN CITY AND COUNTRY.

A series of views depicting child life in a wide variety of phases—from the slums of the city to the joy and freedom of country life.

Especially attractive to the little ones, and highly appreciated by the grown folks.

- | | |
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| 1 A Little Maiden of Six. | 36 "The Old Oaken Bucket." No. 2. |
| 2 A Family Group. | 37 The Dog Express. |
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| 4 Late for School. | 39 Group of City Boys in the Country—at play. |
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| 20 Little Girl and Dog. | 55 Riding the Goat. |
| 21 "I didn't want my picture took." | 56 A Wheelbarrow Load. |
| 22 The Twins and Their Pet Dog. No. 1. | 57 A Morning Stroll. |
| 23 The Twins and Their Pet Dog. No. 2. | 58 "Gee-up, Horsie!" |
| 24 Dog and Two Masters. | 59 "Shut Your Eyes, Dolly." |
| 25 "How do dey make a Bicycle?" | 60 The "Snipe" Hunter. |
| 26 The "Happy Group." | 61 The Backwoods Boy. |
| 27 Fun in the Hammock, up. | 62 In the Woods. |
| 28 Fun in the Hammock, down. | 63 Suspense (Dog listening for his Master). |
| 29 Little Girl and Trained Pets. | 64 A Pair of Turkeys. |
| 30 A One-Horse Load. | 65 The Coming Man. |
| 31 Hide-and-Seek. | 66 His "Seaside Resort." |
| 32 Now You Mind Next Time. | 67 Maiden Meditation. |
| 33 "Tot." | |
| 34 "Comparing Notes." Snap Shot of Two City Boys. | |
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ALCOHOL AND BUSINESS

WITH LECTURE.

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| 9 Wreck. No. 3. | 36 Letter from American Express Co |
| 10 Wreck. No. 4. | 37 Marshall Field & Co. |
| 11 Cot, occupied in a Hospital. | 38 Swift & Co. |
| 12 Do you use intoxicating liquors? | 39 D. C. Cook Publishing Co. |
| 13 Letter, asking information. | 40 Letter from D. C. Cook. |
| 14 Rules of the C. & N. W. R. R. | 41 Great Press. |
| 15 Letter from C. R. I. & P. R. R. | 42 J. W. Butler Paper Co.'s Building. |
| 16 Letter from the C. B. & Q. R. R. | 43 Letter from J. W. Butler Paper Co. |
| 17 Letter from the I. C. R. R. | 44 Letter from Hibbard, Spencer, Bartlett Company. |
| 18 An Elevated Street Railway Train. | 45 Reasons against Drinking Men. |
| 19 A Surface Street Car Train. | 46 Letter of Introduction. |
| 20 Letter from Chicago Union Traction Company. | 47 Saw Mill. |
| 21 Page from Union Traction Company. | 48 Newspaper Headlines. |
| 22 The Metropolitan West Side R. R. Company. | 49 Picture of Murderer and Victim. |
| 23 The N. W. Elevated Company. | 50 Suicide. |
| 24 Drinking Men need not apply. | 51 Insane Asylum. |
| 25 The Stars and Stripes. | 52 Cottage. |
| 26 Portrait of General Nelson A. Miles. | 53 Alcohol Means Ruin. |
| 27 General Miles' Order. | 54 Hymn. |

LIFE OF A COUNTRY BOY.

- | | |
|-----------------------|----------------------------|
| 1 Leaving Home | 3 Farther on—Gambling |
| 2 Temptation and Fall | 4 At Last—The Forged Check |

THE TWO ROADS—with Lecture

- | | |
|---------------------------------------|---------------------------------|
| 1 The Two Boys | 7 The Drunkard's Home |
| 2 The First Smoke—Joy | 8 The Workingman's Home |
| 3 The First Smoke—Woe | 9 The Two Men in Middle Life |
| 4 The Young Men Learning Their Trades | 10 The Arrest |
| 5 Sunday Morning—Out for a "Lark" | 11 The Trial |
| 6 Sunday Morning—Off to Church | 12 Hymn—Yield Not to Temptation |

See Index to Slides at End of Catalogue.

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Giant Geyser, View from Afar, Yellowstone Park
—Copyright 1907 by Mole Wineman.
Were it not a sight of regal splendor, one had thought hell had burst, so deafening was the roar. Furnished colored only \$1.00.



Norris Geyser Basin, Yellowstone Park—Copyright 1907 by Mole Wineman.

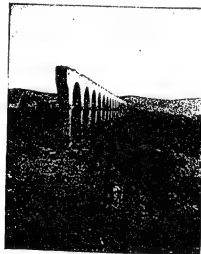
This picture of Norris Geyser Basin was made one evening as the setting sun burst forth from great storm clouds, and spread a fiery glow on a region full of wonders. At the extreme right are the famed "Boiler" and the black "Growler" famed fuma, the setting sun burst forth from great storm clouds, and spread roles, forever boiling and growling. Furnished colored only \$1.00.



Silver Serpent of the Grand Canyon of the Colorado—Copyright 1904 by Mode Wineman.
Mind cannot conceive the awfulness of the Grand Canyon of the Colorado River. The "Silver Serpent of the Grand Canyon" was taken at Cyclorama Point, a spot of high interest overlooking the awful abyss. Could Dante have seen the Grand Canyon, the "Inferno" would have had its habitation there. Probably at no other place on earth does the limitation of the human mind come upon man with such force as when looking for the first time on what is probably the master work of nature. Furnished colored only \$1.00.



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So delicate is the beauty of these water falls they have hidden themselves in a dense mass of green foliage, where birds come to bathe and sing. Furnished colored only \$1.00.



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It might have been Rome! But it is California where we find the classic ruins of San Luis Rey. Furnished colored only \$1.00.

TEMPERANCE—(Continued).

THE STOMACH OF THE DRUNKARD—with Lecture.

- | | |
|---------------------------------|---|
| 1 Stomach of a Temperance Man | 6 Stomach of a Habitual Drunkard |
| 2 Stomach of a Moderate Drinker | 7 Stomach of a Drunkard on the verge of the Grave |
| 3 Stomach of the Drunkard | 8 Stomach during Delirium Tremens |
| 4 Stomach after a Debauch | |
| 5 Stomach of a Hard Drinker | |

PHYSIOLOGICAL EFFECTS OF TOBACCO.

- | | |
|------------------|------------------------------------|
| 1 On the Brain | 4 On the Lungs and Bronchial Tubes |
| 2 On the Heart | 5 On the Nerves |
| 3 On the Kidneys | |

TEMPERANCE CARTOONS.

- | | |
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| A Dangerous Gap 137 | One Liquor Law 38 |
| A Safe Bridge 2 | Protection Demanded 80 |
| A Waste of Breath | Put out the Fire! 37 |
| Dividing the Spoils 147 | Revenue 105 |
| Good Ammunition 117 | Sawing Off the Limb 59 |
| Good Man—Bad Party 19 | Sure Cure 51 |
| In the Serpent's Coils 52 | The Old Party Vote 75 |
| Jack the Giant Killer 146 | The Political Circus 40 |
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| Modern David and Goliath 17 | Wages Spent for Drink AA |
| No Chickens 123 | Wages Spent for Drink A |
| Numerous Liquor Laws 38 | Whiskey Sand Bag 65 |
| Objections 130 | |

THE BOTTLE.

Eight Slides, with Lecture.

- | | |
|---|--|
| 1 The Bottle is brought out for the first time | 6 Fearful quarrels are the consequences of frequent use of the bottle |
| 2 He is discharged from employment for drunkenness | 7 The husband in a fit of drunkenness kills his wife |
| 3 An execution sweeps off the greater part of their furniture | 8 The bottle has destroyed infant and mother, brought son and daughter to vice, and left the father a maniac |
| 4 They are driven by poverty into the streets to beg | |
| 5 Cold, misery and want destroy their youngest child | |

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**TEMPERANCE—(Continued).
BUY YOUR OWN CHERRIES.**

With Lecture.

- | | |
|---|--|
| 1 "You touch them if you dare, sir!" | 6 "I say, Guv'nor, what's this leg of mutton a pound?" |
| 2 "Yes, sir," said the man, and soon placed them in his hands | 7 "Come, here's a leg of mutton for him" |
| 3 He opened a bag of cherries on the bench | 8 A plate of nice, rosy, red cherries |
| 4 "Well, will you have a glass of something short?" | 9 He himself has built a nice row of houses |
| 5 She went to the window | 10 Now in a handsome villa |

TEN NIGHTS IN A BAR ROOM.

Twelve Slides, with Lecture.

- | | |
|--|---|
| 1 The Arrival at the "Sickle and Sheaf" | 7 Willie Hammond is induced by Harvey Green to Gamble |
| 2 Joe Morgan's Little Mary begs him to come home | 8 Harvey Green stabs Willie Hammond to Death |
| 3 Slade throws a glass at Joe Morgan and hits Mary | 9 Quarrel between Slade and his son Frank |
| 4 Joe Morgan suffering the horrors of Delirium Tremens | 10 Frank Slade kills his father with a bottle |
| 5 Death of Joe Morgan's Little Marv | 11 Meeting of the Citizens in the Bar-Room |
| 6 Frank Slade and Tom Watkins riding off on a Spruce | 12 The Departure from the "Sickle and Sheaf" |

THE MAN AND THE BEAST.

- | | |
|-----------------------|---------------------------|
| 1 Temperance, the Man | 2 Intemperance, the Beast |
|-----------------------|---------------------------|

THE GIN SHOP.

- | | |
|--|---|
| 1 This is the gin shop all glittering and gay | 7 This is the woman with woe-begone face |
| 2 These are the drinks that are sold night and day | 8 This is the pastor so noble and kind |
| 3 This is the Landlord who coins his bright gold | 9 This is the pledge the poor drunkard signed |
| 4 This is the Landlady, all jewels and lace | 10 There is the church to which one Sabbath day |
| 5 These are the customers, youthful and old | 11 This is the text which the good pastor chose |
| 6 This is the drunkard in rags and disgrace | 12 This is the cottage, the home of delight |

****See Index to Slides at End of Catalogue.**

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**TEMPERANCE—(Continued).
THE GAMBLER'S CAREER—with Lecture.**

- | | |
|--|--|
| 1 The first seed of passion planted in the young mind | 5 Having finally lost all, he leaves the gambling house in despair and madness |
| 2 The development of the passion with higher stakes | 6 He ends his life in a madhouse, still occupied with his ruling passion |
| 3 Finding himself always the loser, he resorts to false play | |
| 4 He is detected and roughly used by his friends | |

THE GAME OF LIFE.

With Reading.

- | | |
|------------------------|----------------|
| 1 The game in progress | 3 The game won |
| 2 The game lost | |

THE DRUNKARD'S DAUGHTER.

Six Slides, with Lecture.

- | | |
|--|--|
| 1 Her mother dying, she is left alone in the world | 4 Unable to pay rent she is turned into the street |
| 2 She endeavors to support herself by sewing shirts | 5 In a moment of despair she plunges into eternity |
| 3 Payment of her work is refused for alleged imperfections | 6 "Take her up tenderly, lift her with care" |

THE DRUNKARD'S CHILDREN.

- | | |
|--|--|
| 1 Neglected by their parents they are led to the gin shop | 5 From the bar of the gin shop to the bar of old Bailey is but one step |
| 2 Between the gin shop and the beer shop, the boy thief squanders away his ill gotten gain | 6 He is sentenced to transportation for life, the girl is acquitted. The brother and sister part forever in this world |
| 3 From the gin shop to the dancing rooms, the poor girl is driven on to misery | 7 The wretched convict droops and dies |
| 4 Urged on by his companions and drink, he commits a desperate robbery | 8 The poor girl, homeless, destitute and gin-mad, commits self murder |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

TEMPERANCE—(Continued).

THE DRUNKARD'S PROGRESS—with Lecture.

- | | |
|--|---|
| 1 Domestic happiness—the greatest of all earthly blessings | 7 The cold shoulder by old friends |
| 2 The Temptation—Lead me not into temptation | 8 Rum seller's gratitude—Rejection instead of injection |
| 3 Introduction of Sorrow—a loving heart made sad | 9 Poverty and want |
| 4 The rum hole—a substitute for home | 10 Robbery and Murder, the result of Drunkenness |
| 5 Rum instead of reason | 11 Mania-a-potu—the horror of horrors |
| 6 Degraded humanity | 12 The death that precedes eternal death |

THE DRUNKARD'S REFORM.

- | | |
|---|--|
| 1 He squanders his money in drink | 4 He informs his wife of his resolve |
| 2 His child's clothes are ridiculed; his pride is touched | 5 His sobriety raises him to the position of foreman |
| 3 He forms a resolution and leaves the tavern | 6 The happy home of the reformed man |

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BIBLE SUBJECTS.

THE CREATION AND FALL OF MAN.

32 Slides with Reading. Price: 40c Plain; 50c Colored.

- | | |
|--|-------------------------------------|
| 1 Earth Without Form | 17 Offering of Cain and Abel |
| 2 Creation of Light | 18 Cain Kills Abel |
| 3 Creation of Dry Land | 19 Curse of Cain |
| 4 Creation of Grass and Trees | 20 Adam and Eve Mourning Over Abel |
| 5 Creation of Sun, Moon and Stars | 21 Cain Builds the First City |
| 6 Creation of Birds and Fishes | 22 Three Tribes Descended from Cain |
| 7 Creation of Creeping Things and Beasts | 23 Wickedness of Man |
| 8 Creation of Adam | 24 Building the Ark |
| 9 Creation of Eve | 25 Entering the Ark |
| 10 Adam and Eve in Paradise | 26 Interior of the Ark |
| 11 Temptation of Eve | 27 Flood Destroying Man and Beast |
| 12 Temptation of Adam | 28 Ark on Mount Ararat |
| 13 Adam and Eve Hiding | 29 Dove Returning to the Ark |
| 14 Fall of Man | 30 Leaving the Ark |
| 15 Expulsion from Paradise | 31 Sacrifice of Noah |
| 16 First Human Family | 32 The Bow of Promise |

OLD TESTAMENT HISTORY.

- | | |
|---|--|
| 1 Assyrian Invasion. | 28 Tower of Babel. |
| 2 Book of the Law. | 29 Trying to Destroy God's Word. |
| 3 Crossing the Red Sea. | 30 Zedekiah Led Captive. |
| 4 Daniel in the Lion's Den. | 31 Arrival of Rebekah. |
| 5 David Returns Conqueror of Goliath. | 32 The Burning Bush. |
| 6 Death of Ahab. | 33 David in the Camp of Saul. |
| 7 Dove Returning to the Ark. | 34 Espousal of Esther by Ahasuerus. |
| 8 Esther Before the King. | 35 Jephthah's daughter meeting her father |
| 9 Feast of Belshazzar. | 36 Joseph's Bloody Coat Brought to Jacob. |
| 10 Hand Writing on the Wall. | 37 Jacob Mourning the Death of Joseph. |
| 11 Jacob's Dream. | 38 Noah Comes out of the Ark. |
| 12 Adam and Eve in Paradise. | 39 Samson Betrayed by Delilah |
| 13 Arrival of Rebekah. | 40 Saul and the Witch of Endor. |
| 14 Jacob Waters the Flocks of Rachel. | 41 Solomon and the Queen of Sheba. |
| 15 Jephthah's Daughter. | 42 Rebekah Receiving Gifts from Her Brother. |
| 16 Joseph Meets his Father in Goshen. | 43 Heliodorus Punished in the Temple. |
| 17 Joseph Sold by his Brother. | 44 Noah Cursing Ham. |
| 18 King Solomon. | 45 Samson Slaying the Lion |
| 19 A Little Child Shall Lead Them. | 46 Rebekah and Eliezer. |
| 20 Manasseh's Repentance. | 47 Hagar in the Wilderness. |
| 21 Manasseh's Sin and Repentance. | 48 Jonah Calling Nineveh to Repentance. |
| 22 Moses in the Ark of Bulrushes. | 49 Death of Samson |
| 23 Rebekah at the Well. | 50 Saul and David. |
| 24 Rebuilding the Cities. | 51 Isaac Blessing Jacob, |
| 25 Repairing the Temple. | 52 The Brazen Serpent. |
| 26 Solomon's Decision. | |
| 27 Solomon's Reception of the Queen of Sheba. | |

OLD TESTAMENT HISTORY—Continued

- | | |
|---|--|
| 53 Joseph interprets Pharaoh's dream | 97 Then Sang Deborah |
| 54 Temptation of Adam and Eve, | 98 The Angel of the Lord ascended in the flame |
| Raphael | |
| 55 Hagar and Ishmael | 99 Samson carrying the Gate |
| 56 Adam and Eve | 100 The feast of Trumpets |
| 57 The Camp of the Israelites | 101 Ezra rebuilding the Wall |
| 58 Isaiah sees Babylon destroyed | 102 Ezekiel Prophesying |
| 59 Daniel, | 103 Moses hid in the flags |
| Dore | 104 Isaac blessing Jacob |
| 60 Isaiah, | 105 Abel and Cain Worshipping |
| Dore | 106 Earth Without Form |
| 61 Ezra shows the tables of the law | 107 Creation of Light, |
| 62 Triumph of Mordecai | Neslie |
| 63 Mordecai's Victory, Haman's Defeat | 109 Creation of Grass and Trees, Neslie |
| 64 Esther Confounds Haman | 110 Creation of Sun, Moon and Stars, |
| 65 Crowning of Esther | Neslie |
| 66 Vision of Ezekiel | 111 Creation of Birds and Fishes, Neslie |
| 67 Vision of Zechariah | 112 Creation of Creeping Things and Beasts, |
| 68 Nehemiah and his followers at the gate of Jerusalem, | Neslie |
| Dore | 113 Creation of Adam, |
| 69 Jacob blessing the sons of Joseph | Neslie |
| 70 Noah | 114 Creation of Eve, |
| 71 Feast of Belshazzar | Neslie |
| 72 Offering up of Isaac | 115 Adam and Eve in Paradise, Gosse |
| 73 King Artaxerxes grants Nehemiah permission to go back to Jerusalem | 116 Temptation of Eve, Rundell |
| 74 Rebuilding the Temple, Nehemiah | 117 Temptation of Adam |
| 75 Nehemiah preparing to repair the wall | 118 Expulsion of Adam and Eve from Paradise |
| 76 Mordecai and Haman | 119 Fall of Man, |
| 77 Ezra reading the law to Jews | Dabufe |
| 78 The return of the Captives, time of Artaxerxes | Neslie |
| 79 Free will offering of the Israelites | 120 First Human Family, |
| 80 Destruction of the Golden Calf | Neslie |
| 81 Worshiping and dancing before the Golden Calf | 121 Adam and Eve Hiding |
| 82 Consecration of Aaron | 122 Cain Kills Abel, |
| 83 The Law proclaimed on Mt. Sinai | Beale |
| 84 Moses descends from Sinai | Neslie |
| 85 Jacob wrestling with the Angel | 123 Curse of Cain, |
| 86 Jacob's Dream at Bethel | 124 Adam and Eve Mourning over Abel |
| 87 Map of Canaan divided among the ten tribes | 125 Offering of Cain and Abel |
| 88 David shows Saul that he has spared him, | 126 Cain a Fugitive |
| Dore | 127 Cain Builds the First City, |
| 89 Solomon's reception of the Queen of Sheba, | Neslie |
| Dore | 128 The Three Tribes Descended from Cain, |
| 90 Amos, | Neslie |
| 91 Micah exhorts Israel to repent | 129 The Wickedness of Man Before the Flood, |
| 92 Joel and Sisera | Neslie |
| 93 The Prophet slain by the Lion | 130 Ark on Mt. Ararat |
| 94 Baruch | 131 Interior of the Ark |
| 95 Gideon's Band | 132 Entering the Ark |
| 96 Elisha and King of Israel | 133 Flood Destroying Man and Beasts, |
| | Beale |
| | 134 Noah and Family Leaving the Ark |
| | 135 Tower of Babel, |
| | Dore |
| | 136 Elijah Ascending to Heaven in a Chariot of Fire, |
| | Dore |
| | 137 Three Youths in the Fiery Furnace, |
| | Beale |
| | 138 Daniel in the Lion's Den, |
| | Zander |
| | 139 Daniel in the Lion's Den, Revere |
| | 140 Waters Divided |
| | 141 Ruth |

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| 142 Dreams of Joseph | 173 Opening of the Sixth Seal |
| 143 Samuel and Eli, | 174 Abraham Visited by Angels |
| Stauben | 175 Daniel in Lion's Den |
| 144 Joseph Interprets Pharaoh's Dream | 176 Balaam Stopped by an Angel |
| 145 Cup found in Benjamin's Sack | 177 Joseph Interprets Dream of Butler and Baker |
| 146 Samson Killing the Lion | 178 Joseph Thrown in a Well |
| 147 The Triumph of Gideon | 179 Moses Strikes the Rock |
| 148 Saul Chosen King | 180 Death of Saul |
| 149 Death of First Born of Egypt | 181 Jacob Setting out for Egypt |
| 150 Hagar and Ishmael in Desert | 182 Joseph Tending Flocks |
| 151 The Fall of Jericho | 183 Joshua Commands the Sun to Stand Still |
| 152 Ruth in Fields of Boaz, | 184 Three Youths in Fiery Furnace |
| Schopin | 185 Israelites Receiving Manna in the Desert |
| 153 Sacrifice of Abraham, | 186 Sarah and Angels |
| Rembrandt | 187 Journeying to Canaan |
| 155 Moses Saved by Pharaoh's Daughter | 188 Flood Destroying |
| 156 The Field—Ruth and Boaz | 189 Death of Absalom |
| 157 The Angel of the Passover | 190 The Brazen Serpent |
| 158 Daniel in Lion's Den | 191 Mother of Samson |
| 159 Ruth and Boaz, | 192 Angel Shows Jerusalem to John |
| Schopin | 193 Samson in Prison |
| 160 Esther Implores Ahasuerus | 194 Daniel's Answer to the King |
| 161 Esther Appears Before the King | 195 The Golden Calf |
| 162 Queen of Sheba and King Solomon | 196 Crossing the Jordan |
| 163 Sacrifice of Noah, | 197 Naaman Healed of Leprosy |
| Maches | 198 Crossing the Jordan |
| 164 Children of Benjamin Took Them Wives According to the Number of Them That Danced | 199 Moses Hidden by His Mother |
| 165 Creation of Sun and Moon, M. Angelo | 200 Moses Delivering the Tables of Law |
| 166 David Playing Before Saul, | 201 Interior of the Ark |
| Schopin | 202 Death of Moses |
| 167 Noah Coming Out of the Ark | 203 Elijah Fed by Ravens |
| 168 Job and His Friends | |
| 169 Jacob Wrestling | |
| 170 David Anointed King | |
| 171 Joseph Makes Himself Known to Brethren | |
| 172 David and Goliath | |

THE TEN COMMANDMENTS

- | | |
|--|---------------------------------------|
| 1 "Thou shalt have no other Gods before me" | 5 "Honor thy father and thy mother" |
| 2 "Thou shalt not make unto thee any graven image" | 6 "Thou shalt not kill" |
| 3 "Thou shalt not take the name of the Lord thy God in vain" | 7 "Thou shalt not commit adultery" |
| 4 "Remember the Sabbath" | 8 "Thou shalt not steal" |
| | 9 "Thou shalt not bear false witness" |
| | 10 "Thou shalt not covet" |
- The Ten Commandments on one slide

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BIBLE SUBJECTS—(Continued)

THE STORY OF JOSEPH.

- | | |
|--|---|
| 1 Joseph the Young Shepherd | 8 Joseph Storing Corn for years of Famine |
| 2 Joseph Relating His Dream | 9 Joseph Makes a Feast for His Brethren |
| 3 Joseph Cast into the Pit | 10 Cup Found in Benjamin's Sack |
| 4 Joseph Sold to the Merchants | 11 Joseph Makes Himself Known to His Brethren |
| 5 Joseph's Brethren Showing the Coat of Many Colors | 12 Meeting of Joseph and His Father |
| 6 Joseph Interpreting the Dreams of Pharaoh's Officers | |
| 7 Joseph Interpreting Pharaoh's Dream | |

STORY OF DANIEL.

- | | |
|--|------------------------------------|
| 1 Daniel and His Companions. | 9 Astrologers Fail to Discover It. |
| 2 Arioch brings in Daniel. | 10 Daniel Interpreting it. |
| 3 Nebuchadnezzar Worships Daniel | 11 Belshazzar's Feast. |
| 4 Receives Gifts from the King. | 12 Writing on the Wall. |
| 5 Dedication of the Golden Image. | 13 Daniel made Governor. |
| 6 Shadrach, Meshach, and Abednego are Bound. | 14 Conspiracy of the Princes. |
| 7 In the Fiery Furnace. | 15 Darius Signs the Decree. |
| 8 Nebuchadnezzar's Dream. | 16 Darius Troubled. |

NAAMAN THE LEPER.

Read II. Kings, V.

- | | |
|----------------------|--------------------------|
| 1 Naaman the Leper | 7 Naaman obeys |
| 2 Captive Maid | 8 Naaman returns |
| 3 The King of Syria | 9 In the House of Rimmon |
| 4 The King of Israel | 10 Gehazi |
| 5 Elisha | 11 Naaman's two servants |
| 6 Naaman wroth | 12 Gehazi's punishment |

PSALM XXIII.

- | | |
|---|--|
| 1 The Lord is My Shepherd, I shall not Want. | 4 Yea, Though I Walk Through the Valley of the Shadow of Death. |
| 2 He Maketh Me to Lie Down in Green Pastures. | 5 Thou Preparest a Table Before me in the Presence of my Enemies. |
| 3 He Restoreth my Soul, etc. | 6 Surely Goodness and Mercy Shall Follow me all the Days of my Life. |

BIBLE SUBJECTS—(Continued.)

NEW TESTAMENT HISTORY

- | | |
|--|---|
| 1 Angel Shows Jerusalem to John, Beale | 33 Christ Led to Judgment |
| 2 Angels Appearing to the Marys, Mark xvi, 5 | 34 Christ Nailed to the Cross |
| 3 Annunciation, Luke i, 28 | 35 Christ on the Way to Crucifixion |
| 4 Apostles Preaching the Gospel, Acts ii, 4 | 36 Christ Overburdened by the Cross, Luke xxiii, 26 |
| 5 Ascension, Mark xvi, 19 | 37 Christ Preaching before the Multitude, Matt. iv, 25 |
| 6 Baptism of Christ, Matt. iii, 16 | 38 Christ Preaching on the Sea of Galilee, Luke v, 1 |
| 7 Birth of Christ, Luke ii, 28 | 39 Christ Presented to the People, John xix, 15 |
| 8 Body of Christ After the Descent, John xix, 40 | 40 Christ Raising the Daughter of Jairus |
| 9 Body of Christ Laid in the Tomb, John xix, 41 | 41 Christ Raising the Widow's Son, Hofmann |
| 10 Bread of Heaven, Hoffield | 42 Christ Sending out the Disciples, two by two |
| 11 Calling of St. Andrew and St. John | 43 Christ Stilling the Storm, Matt. iv, 37 |
| 12 Calling of St. Peter and St. Andrew | 44 Christ Stilling the Waters |
| 13 Child Christ | 45 Christ Tempted by the Devil, Matt. iv, 8 |
| 14 Childhood of Jesus, Hofmann | 46 Christ the Good Shepherd |
| 15 Christ and the Adulteress, John viii, 3 | 47 Christ Walking on the Water, Matt. xiv, 25 |
| 16 Christ and the Disciples at Emmaus, Luke xxiv, 13 | 48 Christ with Martha and Mary, Luke x, 38 |
| 17 Christ and the Little Children, Mark x, 13 | 49 Christ's Charge to Peter |
| 18 Christ and the Samaritan Woman | 50 Clearing the Temple |
| 19 Christ Appearing to Thomas, Beale | 51 Coronation of the Virgin |
| 20 Christ Arriving at the Summit of Mount Calvary, John ix, 17 | 52 Could Ye Not Watch with Me One Hour |
| 21 Christ Before Pilate, Hofmann | 53 The Crucifixion, John xix, 18 |
| 22 Christ Blessing Little Children | 54 Deliverance of Paul, Acts iv, 9 |
| 23 Christ Clearing the Temple, Mark xi, 15 | 55 Descent from the Cross, John xix, 38 |
| 24 Christ Coming from the Praetorium, Dore | 56 Disciples Dispersed |
| 25 Christ Crowned with Thorns, John xix, 2 | 57 Dispute of the Sacrament |
| 26 Christ Disputing with the Doctors | 58 Domine non sum dignus "Lord I am not worthy that Thou shouldst come under my roof" |
| 27 Christ Entering Jerusalem, Matt. xxi, 6 | 59 Doubters Silenced |
| 28 Christ Falling under the Cross | 60 Draught of Fishes |
| 29 Christ Healing the Sick, Matt. iv, 23 | 61 Drawing of Fishes |
| 30 Christ Healing the Withered Hand | 62 Dumb Man Possessed of a Devil, Healed at Capernaum |
| 31 Christ in Gethsemane, Hofmann | 63 Elevation of the Cross, Rubens |
| 32 Christ Insulted, Matt. xxvii, 30 | |

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NEW TESTAMENT HISTORY

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| 64 | Erection of the Cross, John xix, 18 | 102 | Lame Man Healed (another) |
| 65 | Ethiopian Convert | 103 | Last Judgment, Apoc. vi, 8 |
| 66 | Faithful and Unfaithful Servants | 104 | Last Judgment, Martin |
| 67 | Fatal Kiss | 105 | Last Judgment, Rubens |
| 68 | First Christmas Night | 106 | Last Supper, Matt. xxiv, 20 |
| 69 | Flagellation, John xix, 2 | 107 | Madonna and Infant Christ |
| 70 | Flight into Egypt, Matt. ii, 4 | 108 | Madonna—Carlo Dolci |
| 71 | Foolish Virgins | 109 | Magdalene |
| 72 | Golgotha | 110 | Magi (Wise Men of the East) |
| 73 | Good Samaritan, Luke x, 33 | | Guided by a Star, Matt. ii, 1 |
| 74 | Head of Christ | 111 | Man with an Unclean Spirit in the Synagogue |
| 75 | Healing of a Leper at Capernaum | 112 | Martyrdom of Saint Stephen, Acts vii, 57 |
| 76 | Healing of St. Peter's Mother-in-Law | 113 | Mary Magdalene Repenting, Luke vii, 50 |
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| 78 | Healing of the Woman with an Issue of Blood | 115 | Miracle of the Loaves and Fishes |
| 79 | Healing the Sick | 116 | Miraculous Draught of Fishes, Luke v, 4 |
| 80 | Holy Family | 117 | The Multitude Converted |
| 81 | Holy Women at the Tomb | 118 | Nailed to the Cross Between two Thieves |
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MARRIAGE OF THE KING'S SON

- | | |
|-----------------------------|----------------------------|
| 1 Without a wedding garment | 2 Cast into outer darkness |
|-----------------------------|----------------------------|

THE GOOD SAMARITAN.

- | | |
|---|--------------------------------------|
| 1 He Falls Among Thieves. | 4 The Samaritan binds up his wounds. |
| 2 The Priest Passes by on the other Side. | 5 And sets Him on His own Beast. |
| 3 The Levite looks and passes by. | 6 And brings Him to an Inn. |

WISE AND FOOLISH VIRGINS.

- | | |
|---------------------------------|---------------------------------------|
| 1 The Ten Virgins. | 5 The Bridegroom Arrives. |
| 2 They all Slumbered and Slept. | 6 Lord Open to Us. |
| 3 The Midnight Call. | 7 The Despair of the Foolish Virgins. |
| 4 Five Had Oil in their Lamps. | |

THE TALENTS.

- | | |
|--|--|
| 1 The Goods delivered to the Servants. | 6 The Master's well Done. |
| 2 Trading with the Talents. | 7 The one Talent in the Napkin. |
| 3 Hiding Talent in the Ground. | 8 The Master's Wrath. |
| 4 The Masters' return. | 9 Casting out the Unprofitable Servant |
| 5 The Servants account is shown. | |

PARABLE OF THE SOWER.

- | | |
|------------------------------|---------------------------------|
| 1 A Sower went out to Sow. | 4 Some Fell among Thorns. |
| 2 Some Fell by the Wayside. | 5 Others Fell into Good Ground. |
| 3 Some Fell on Stony Places. | |

THE RICH FOOL.

- | | |
|-------------------------------|-----------------------------------|
| 1 He looks Upon his Fields. | 4 He will build new store houses. |
| 2 His Barns are Too Small | 5 He is found dead. |
| 3 He will Pull Down his Barns | |

THE WICKED HUSBANDMEN.

- | | |
|---|--|
| 1 The Vineyard let out to the Husbandmen. | 6 He sent His Well Beloved Son. |
| 2 He Sent his Servant. | 7 They Lie in Wait for Him. |
| 3 The Servant is beaten. | 8 They Kill Him. |
| 4 The next Servant is Stoned. | 9 The Husbandmen are Themselves Slain. |
| 5 The next they Killed. | |

THE PRODIGAL SON.

- | | |
|--|--|
| 1 He Journeys to a Far off Country. | 6 He would Fain Fill Himself with Swine Husks. |
| 2 And then Wastes His Substance. | |
| 3 He Lives Riotously. | 7 He Returns to His Father's House |
| 4 Until He has spent all. | 8 His Father has Compassion Upon Him. |
| 5 He is Sent into the Field to Feed Swine. | |

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- | | |
|-----------------------------------|---------------------------|
| 1 I have bought a piece of ground | 4 The streets and lanes |
| 2 I have bought five yoke of oxen | 5 The highways and hedges |
| 3 I have married a wife | 6 The house filled |

JESUS CHRIST—The Light of the World.

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NAZARETH TO TYRE AND SIDON—with Lecture

1	Nazareth and Hills of Precipitation	8	The Roman Road, 1800 Years Old
2	The Brook Kishon	9	The Fleet of Tyre
3	Mt. Carmel and Place of Burning	10	Ruins and Old Sea Wall of Tyre
4	Haifa	11	Cave of Istar Worship
5	The Market in Acre	12	The Natural Bridge
6	The Mosque of Jezzar Pashah	13	Castle of Sidon
7	The Ladder of Tyre	14	Bay of Sidon with Ruins and Houses
		15	Harbor of Beirut

NAZARETH

15 Slides with Reading. Price: 40c Plain; 80c Colored.

1	Panoramic View	9	Home of Christ, Chapel
2	Nazareth from the West	10	Boys of the Village
3	Nazareth from the East	11	Boys at Play
4	The Wall of Nazareth	12	A Nazareth Girl
5	Church of the Annunciation	13	Street Scene
6	View from Churchyard	14	The Virgins' Fountain
7	Church of Carpenter Shop	15	The Virgins' Fountain
8	Chapel of Carpenter Shop		

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.



No. 31.—AGONY IN THE GARDEN, HOFFMAN.

THE PICTURE ROSARY

The Rosary is a form of prayer very common in the Catholic Church. It consists of the Lord's Prayer and the Angelical Salutation (or Hail Mary), repeated many times, while, at the same time, the person making the prayer is keeping his mind intent on certain events or mysteries in the lives of Our Lord and His Mother, Mary. It is a very simple method of outward invocation in inward meditation.

To help meditation, the Creed is first recited, and to gain the indulgences granted by the Church, a preliminary "Our Father" and "Three Hail Marys" are recited, followed by the Doxology, said or sung. Then the Rosary proper begins, during which a decade, or ten "Hail Marys" are said, preceded by the "Our Father" and followed by the Doxology, while the mind considers the first mystery as in accompanying scripture story. The other decades follow in like manner.

Our "Pictured Rosary" simplifies meditation by putting before the people the pictures of each event or mystery while the decade is said.

To penetrate the mind and heart more deeply with each distinct truth, the gospel story of the event may be read aloud before each decade, and, if advisable, a few pithy suggestions may be made.

The public use of this method in church, supposes a lantern in one corner of the organ loft and a screen hung at an angle before a side altar. For private use an illustrated booklet will be published.

The lantern slides need for the pictured "Rosary," "Memories of Judea and of the Nazarene," and "Memories of Galilee and of the Nazarene" are accompanied with readings prepared especially for use in Catholic Churches by a Reverend Father, who has had long experience in lantern work in the Catholic Churches of Chicago and vicinity.

The pages where these slides are listed will be found in the index under the above heading.

SCENES IN BIBLE LANDS—(Continued)
MEMORIES OF JUDEA AND OF THE NAZARENE

With Lecture.

- | | | | |
|----|---|----|---|
| 1 | Map of Palestine | 41 | Raising of Lazarus |
| 2 | Rocks at Jaffa | 42 | Village and Pool of Siloam |
| 3 | Town of Jaffa (on hill) | 43 | Aceldama |
| 4 | House of Simon the Tanner | 44 | Valley of Jehoshaphat |
| 5 | Bazaar of Jaffa | 45 | Lepers Begging |
| 6 | Irrigating Wheel | 46 | Gethsemane |
| 7 | Russian Pilgrims | 47 | The Agony |
| 8 | Gaza | 48 | Rock of Apostles and Place of Betrayal |
| 9 | Ramleh | 49 | Mount of Olives |
| 10 | A Family of Ramleh | 50 | Jesus Weeping over Jerusalem |
| 11 | Emmaus | 51 | Jerusalem from Olivet |
| 12 | Hebron | 52 | Dome of Ascension |
| 13 | Water Carrier | 53 | Damascus Gate |
| 14 | Hebron Mothers with Babies | 54 | Jaffa Gate |
| 15 | Merson's Arrival of Mary and Joseph at Bethlehem | 55 | Bird's Eye View of Jerusalem |
| 16 | Cave and Spot of Nativity, Bethlehem | 56 | Tower of David |
| 17 | Moran's Angels and Shepherds | 57 | Jewish Street in Jerusalem |
| 18 | Muller's Nativity | 58 | Jews' Wailing Place, Jerusalem |
| 19 | Correggio's Nativity | 59 | Mu'ezzin's Call |
| 20 | Murillo's Nativity | 60 | Arab at Prayer |
| 21 | Panorama of Nazareth | 61 | Arab at Prayer |
| 22 | Spot of Annunciation (Altar and Grotto) | 62 | Mosque of Omar and El Aska (general view) |
| 23 | Virgin's Well at Nazareth | 63 | Plan of Solomon's Temple |
| 24 | Tissot's Boy Christ Carrying Water | 64 | Plan of Herod's Temple |
| 25 | Boy Christ Going to Jerusalem | 65 | Mosque of Omar |
| 26 | Jesus Working | 66 | Interior Mosque of Omar |
| 27 | Altar in Workshop at St. Joseph | 67 | Tomb of David |
| 28 | Christ Going with Disciples to Jerusalem (Tissot) | 68 | Cocnaculum |
| 29 | Bridge Over Jordan | 69 | Christ Before Pilate |
| 30 | Christ Blessing Children | 70 | Correggio's Crowning with Thorns |
| 31 | Epiphany Ceremony | 71 | Raphael's Jesus Meets His Mother |
| 32 | Temptation of Christ | 72 | Church of the Holy Sepulcher |
| 33 | Moses on Mt. Pisgah | 73 | Altar on Calvary |
| 34 | The Dead Sea | 74 | The Dead Christ |
| 35 | Jericho | 75 | Anointing Stone |
| 36 | Bedouin Women | 76 | Chapel of Holy Sepulcher |
| 37 | Bedouin Shepherds | 77 | Burial of Christ (by Titian) |
| 38 | Bedouin Police | 78 | Resurrection of Christ |
| 39 | Bedouins from Chicago | 79 | Jerusalem the Ideal (by Fullerton) |
| 40 | Bethany | 80 | The New Jerusalem |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SCENES IN BIBLE LANDS—(Continued)
MEMORIES OF GALILEE AND OF THE NAZARENE

With Lecture.

- | | | | |
|----|------------------------------------|----|--|
| 1 | Map of Palestine | 33 | Synagogue and Tomb of Rabbi Meyer |
| 2 | Turkish Passport | 34 | Boats on the Sea of Tiberias |
| 3 | Town of Caifa | 35 | Christ Preaching on the Sea of Galilee |
| 4 | Mount Carmel | 36 | Christ Stilling the Tempest |
| 5 | Lebanon and Anti Lebanon | 37 | Christ Walking on the Water |
| 6 | Oriental Ploughing with Ox and Ass | 38 | Magdala |
| 7 | Women at Mill | 39 | Capernaum |
| 8 | Threshing Floor | 40 | Palanquin |
| 9 | Village of Nain | 41 | Native Traveling |
| 10 | Village of Endor | 42 | Jacob's Well |
| 11 | Mt. Tabor | 43 | Joseph's Tomb |
| 12 | Cana Village and Church | 44 | Church of St. John, Samaria |
| 13 | Cana, Woman Carrying Water | 45 | Rachel's Tomb |
| 14 | Nazareth | 46 | Town of Bethlehem |
| 15 | Nazareth Streets | 47 | Merson's "Arrival of Mary and Joseph at Bethlehem" |
| 16 | St. Joseph | 48 | Women of Bethlehem at Home |
| 17 | Mary the Virgin | 49 | A Bethlehemite |
| 18 | Marriage of the Virgin | 50 | A Bethlehem Woman with Head Dress |
| 19 | Home of Christ (Altar Scene) | 51 | Franciscan Father |
| 20 | Annunciation | 52 | Pilgrims at Bethlehem on Christmas |
| 21 | Altar of Annunciation in Grotto | 53 | Pearl Workers at Bethlehem |
| 22 | Annunciation | 54 | Garden of Bethlehem Monastery |
| 23 | Annunciation | 55 | Tomb of St. Jerome |
| 24 | Annunciation | 56 | Angels and Shepherds |
| 25 | A Group of Camels | 57 | Church of Nativity, Interior |
| 26 | Caravan of Camels Laden | 58 | Grotto of Nativity |
| 27 | Sermon on the Mount | 59 | Muller's Nativity of Christ |
| 28 | Christ Feeding the Multitudes | 60 | Manger of Bethlehem |
| 29 | Saphed | 61 | Murillo's Santo Presepio |
| 30 | Bird's Eye View of Tiberias | | |
| 31 | Ruined Walls of Tiberias | | |
| 32 | Hot Baths of Tiberias | | |

RENTING OF SLIDES.

In addition to terms for renting slides, given on page 252, we desire to state that we do not color slides for rental; but, if colored slides ordered are not in stock, we reserve the right to substitute plain.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

JERUSALEM

Price: 40c Plain; 80c Colored

- | | |
|---------------------------------------|---|
| 1 Train on Way to Jerusalem | 39 Angel's Stone |
| 2 Railroad Station | 40 Chapel of Finding of the Cross |
| 3 Railroad Engine | 41 Crowd Awaiting Holy Fire |
| 4 Panorama of the City | 42 Kavass of American Consul |
| 5 View of the City looking North West | 43 A Morning Nap with Stone for Pillow |
| 6 The North Suburbs looking South | 44 A Jerusalem Beggar |
| 7 The North Suburbs looking East | 45 Ecce Homo Arch |
| 8 N. E. Cor. Wall from Zion Road | 46 Public Gardens |
| 9 The Golden Gate, Side View | 47 Solomon's Stables |
| 10 The Golden Gate from Inside | 48 Solomon's Stables |
| 11 The Golden Gate, Front View | 49 King's Gardens |
| 12 Golden Gate from Gethsemane | 50 Mt. Zion |
| 13 Zion Gate | 51 The American Colony Buildings |
| 14 Jaffa Gate | 52 Valley of Jehoshaphat |
| 15 Damascus Gate | 53 Country Scene near Jerusalem |
| 16 Group near Damascus Gate | 54 Bethany |
| 17 Stones in Agrippa's Wall | 55 Bethany from the East |
| 18 The Temple Area | 56 The Pillar of Absalom |
| 19 Wall in Temple Area | 57 The Tomb of the Kings |
| 20 Inside Boundary Wall, Temple Area | 58 Archway to Tomb of the Kings |
| 21 Tower of Antonia | 59 Rolling Stone, Tomb of Kings |
| 22 The Mosque of Omar, Distant View | 60 Pool of Bethesda |
| 23 The Mosque of Omar, Near View | 61 Porches of Bethesda |
| 24 The Mosque of Omar and Laver | 62 Chamber of the Last Supper |
| 25 The Jews Wailing Place | 63 Gordon's Calvary |
| 26 The Castle of David | 64 The Garden Tomb Entrance |
| 27 Tower of David | 65 The Garden Tomb |
| 28 Entrance to Tower of David | 66 The Garden of Gethsemane |
| 29 Wine Press, North of City | 67 Garden of Gethsemane and Mt. of Olives |
| 30 Wall around Wine Press | 68 Mount of Olives from Jerusalem |
| 31 The Russian Hospice | 69 Mount of Olives from Scopus |
| 32 Pillar in Hospice Grounds | 70 Russian Church on Mount of Olives |
| 33 The Russian Church | 71 Ascension Dome, Mount of Olives |
| 34 St. Paul's Church | 72 Landscape South of Mount of Olives |
| 35 German Church of our Redeemer | 73 Jerusalem from Mount of Olives |
| 36 Church of Holy Sepulcher | 74 Landscape east of Mount of Olives |
| 37 Entrance, Church Holy Sepulcher | |
| 38 Stone of Anointment | |

MISCELLANEOUS

Price: 40c Plain; 80c Colored

- | | |
|------------------------------|----------------------------|
| 1 Zorah | 6 Anathoth |
| 2 Village of Emmaus | 7 Tower of Ramlah |
| 3 Am Fara Gorge | 8 Looking South from Tabor |
| 4 Nain and Mt. Tabor | 9 Looking North from Tabor |
| 5 Carmel, Place of Sacrifice | 10 Mizpah |

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.

MISCELLANEOUS—(Continued.)

- | | |
|--|-----------------------------------|
| 11 Safed | 19 Reputed Tomb of Moses |
| 12 Shiloh | 20 Entrance to Tomb of Moses |
| 13 Bedowin Warriors | 21 An Arab Soldier |
| 14 Ash Heaps, Like Job's | 22 Road from Shechem to Jerusalem |
| 15 Tree, Site of Elijah's Juniper Tree | 23 Road from Shiloh to Jerusalem |
| 16 Ain Sinia | 24 Cana, Gate |
| 17 Ain Sinia, Threshing Floor | 25 Cana, Street |
| 18 Wady Sufali (Where Spies Went) | 26 Plowing in Galilee |
| | 27 Shepherd and Flock |
| | 28 Sheep and Goats |

HAIFFA

- | | |
|----------------|--|
| 29 The Landing | 30 Looking Toward Haiffa from Nazareth |
|----------------|--|

GEZAR

- | | |
|-------------------|----------------------------|
| 31 Ruins | 33 McAllister's High Place |
| 32 Mr. McAllister | 34 Excavations |

TARSUS, THE CITY OF SAUL

15 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|------------------------------------|--|
| 1 Station at Tarsus | 9 Children of American Missionary Kindergarten |
| 2 A Street in Tarsus | 10 Beggar Woman |
| 3 Foundation of Temple | 11 Bird's Eye View of Tarsus and St. Paul's Church |
| 4 The Cydnus River | 12 Main Building of St. Paul's Institute |
| 5 Roman Arch | 13 Dr. Christy, and Boy on Parallel Bars |
| 6 View of Tarsus with Greek Church | 14 The Boys' Bunk |
| 7 St. Paul's Tree | 15 Boys of St. Paul's Institute |
| 8 Gregorian Kindergarten | |

JAFFA

15 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|---|---|
| 1 Jaffa from the Sea | 9 Transporting Baggage |
| 2 Harbor View | 10 Jaffa Camels |
| 3 House of Simon the Tanner | 11 Carrying Lumber |
| 4 Steps Leading to Top of Simon's House | 12 C. M. S. Girl School |
| 5 Orange Groves | 13 Group of School Girls |
| 6 Palm Trees and Orange Groves | 14 Cave Stable |
| 7 Tomb of Dorcas | 15 Russian Pilgrims Taking Train to Jerusalem |
| 8 Tomb of Dorcas | |

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.

JORDAN AND SEA OF GALILEE

14 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|-----------------------------------|------------------------------------|
| 1 The River Jordan | 7 Tiberias from the Sea of Galilee |
| 2 The River Jordan | 8 Scottish Hospital, Tiberias |
| 3 Fords of the Jordan | 9 Mount of Beatitudes |
| 4 Where the Jordan Flows into Sea | 10 Mount of Beatitudes |
| 5 Tiberias | 11 Gadara |
| 6 Tiberias at Sun Rise | 12 Capernaum |
| | 13 Capernaum Ruins |
| | 14 Capernaum Synagogue |

THE ROAD TO JERICHO

26 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--------------------------------------|--|
| 1 The Apostle's Fountain | 13 Animals Drinking at Elisha's Fountain |
| 2 Inn of Good Samaritan | 14 Prayer Shrine near Jericho |
| 3 Landscape near Good Samaritan Inn | 15 View of Bethlehem |
| 4 Bridge over Cherith | 16 Church of Nativity |
| 5 Brook Cherith | 17 Grotto of Nativity |
| 6 Wilderness and Brook Cherith | 18 The Manager |
| 7 Road Below Samaritan's Inn | 19 Well of Magi, near Bethlehem |
| 8 Old Jericho. Excavation At | 20 Tomb of Rachel, near Bethlehem |
| 9 Old Jericho. House of Rahab | 21 Tomb of Rachel, near Bethlehem |
| 10 Bedouin and Camels at Old Jericho | 22 Vineyard and Watch Tower |
| 11 Elisha's Fountain | 23 Street Scene |
| 12 Tourists at Elisha's Fountain | 24 Street Scene |
| | 25 Bethlehem Natives |
| | 26 David's Well |

SAMARIA

24 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|---|--------------------------------|
| 1 Plain of Jezreel | 12 Pillars on Hill of Samaria |
| 2 Ahab's Well | 13 South Side of Hill |
| 3 Samaria Plowman | 14 Moslem School |
| 4 Palestine Harvesters | 15 Bake Oven |
| 5 Plain of Jezreel Approaching Mt. Gilboa | 16 Children at Wayside Pool |
| 6 Gideon's Mountain | 17 Mosque at Samaria |
| 7 Landscape in Dothan Valley | 18 Roman Aqueduct at Shechem |
| 8 Caravan at Dothan Valley | 19 Road to Shechem |
| 9 Joseph's Pit at Dothan | 20 Shechem |
| 10 Roman Ruins, Samaria | 21 Samaritan Priest and Scroll |
| 11 Arab's Colonnade | 22 Ruins near Jacob's Well |
| | 23 Entrance to Jacob's Well |
| | 24 Jacob's Well |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SCENES IN BIBLE LANDS—(Continued)

ST. PAUL IN ROME.

88 Slides, with Lecture. Price 25c. plain; 50c. colored.

- | | |
|--|--|
| 1 Heads of Sts. Paul and Peter, from Bronze Tablet | 45 Arch of Titus |
| 2 Head of St. Paul from Vase in Vatican | 46 Relief: The Golden Candlestick |
| 3 Bay of Naples | 47 Relief: The Chariot |
| 4 Island of Capri | 48 Arch of Constantine |
| 5 Vesuvius | 49 The Coliseum |
| 6 Pompeii | 50 Interior of Coliseum |
| 7 Puteoli (now called Pozzuoli) | 51 Underground Cell of Coliseum |
| 8 Palace of Caesar at Puteoli | 52 Statue of Boxer |
| 9 Temple of Serapis | 53 Statue of Dying Gladiator |
| 10 Pine Grove, near Puteoli | 54 Palace of Caligula |
| 11 Gorge of the Sibyl (Cumae) | 55 Palace of Caesars, Underground Passage |
| 12 The Appian Way | 56 House of Tiberius |
| 13 The Campagna | 57 House of Livia |
| 14 The Claudian Aqueduct | 58 Statue of Augustus |
| 15 Tomb of Cecilia Metella | 59 Statue of Laocoon |
| 16 Columbarium of Freedmen of Tiberius | 60 Statue of Apollo Belvedere |
| 17 Catacomb of St. Sebastian | 61 Head of Apollo |
| 18 Gallery of Catacombs | 62 Wall of Romulus |
| 19 Chapel of St. Cecilia | 63 Ruins of Romulus |
| 20 Finding of the Body of St. Cecilia | 64 Tarpeian Rock |
| 21 Statue of St. Cecilia | 65 Church of St. Pudens |
| 22 Arch of Drusus | 66 Church of St. Maria—Via Lata |
| 23 Gate of St. Sebastian | 67 Island of the Tiber |
| 24 Gate of Ostiensus | 68 Temple of Vesta, Second View |
| 25 Palace of the Caesars | 69 Pantheon |
| 26 General View of Forum | 70 Theater of Marcellus |
| 27 Arch of Severus | 71 Baths of Caracalla |
| 28 Temple of Saturn | 72 Arches of Baths |
| 29 Column of Phocas | 73 Forum of Trajan |
| 30 Temple of Castor and Pollux | 74 Church of St. John Lateran |
| 31 Rostra of Caesar | 75 Head of Nero |
| 32 Law Courts of Constantine | 76 Nero at the Burning of Rome |
| 33 House of Vestal Virgins | 77 Burning of Human Torches in Nero's Garden |
| 34 Bust of Vestal Virgin | 78 Mamertine Prison Cell |
| 35 Temple of Vesta | 79 Gateway of St. Paul |
| 36 Fountain of Jurturna | 80 Pyramid of Cestius |
| 37 Altar of the Dioscuri | 81 Churches of the Three Fountains |
| 38 Supposed Tomb of Romulus | 82 The Fountain |
| 39 The Capitoline Hill | 83 Three Fountains |
| 40 Campidoglio, Capitoline Hill | 84 Exterior of St. Paul's Beyond the Gate |
| 41 Statue of Castor and Pollux | 85 Cloister of St. Paul's |
| 42 Statue of Marcus Aurelius | 86 Interior of St. Paul's |
| 43 The Wolf of the Capitol | 87 Obelisk in Front of St. Peter's |
| 44 Temple of Jupiter (the Church of Ara-Coeli) | 88 Ecce Homo |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

PILGRIM'S PROGRESS.

With Lecture.

- | | |
|--|---|
| 1 Portrait of Bunyan | 25 Faithful Lifts Christian |
| 2 Bunyan Alarmed for the Salvation of His Soul | 26 Vanity Fair |
| 3 Bunyan Listens to Three Women | 27 Christian and Faithful Enter into Brotherly Covenant |
| 4 Bunyan Parting with his Wife and Children | 28 Lady Feigning's Daughter |
| 5 Bunyan's Tomb | 29 The Pilgrims Rest by the River of the Water of Life |
| 6 Christian and Evangelist | 30 Christian Replies to Byends and Friends |
| 7 Christian Reading His Book | 31 Christian and Hopeful at the Stile of Bynath Meadow |
| 8 Christian, Pliable and Obstinate | 32 Christian and Hopeful Found Asleep by Giant Despair |
| 9 Christian Helped out of the Slough | 33 The Giant Beats His Prisoners |
| 10 Worldly Wiseman | 34 Christian and Hopeful Escape from the Dungeon |
| 11 Christian Under Sinai | 35 Christian and Hopeful on the Delectable Mountains |
| 12 Christian Knocking at the Gate | 36 Victims of Giant Despair Among Thieves |
| 13 Goodwill Shows Christian the Way | 37 Little Faith Robbed |
| 14 Passion and Patience | 38 The Pilgrims in View of the Celestial City |
| 15 The Fire Burning | 39 The Pilgrims Cross the River of Death |
| 16 The Man with the Stout Countenance | 40 The Pilgrims Ascend the Hill Under Escort |
| 17 The Man in the Cage | 41 Ignorance Thrust Into Hell |
| 18 Christian's Burden Falls off | |
| 19 The Three Shining Ones | |
| 20 Christian in the Arbor | |
| 21 Christian at the Door of Palace Beautiful | |
| 22 Christian Armed | |
| 23 Christian Defeats Apollyon | |
| 24 The Valley of Shadow of Death | |

PILGRIM'S PROGRESS

12 Slides with Lecture. 25c Plain; 50c Colored.

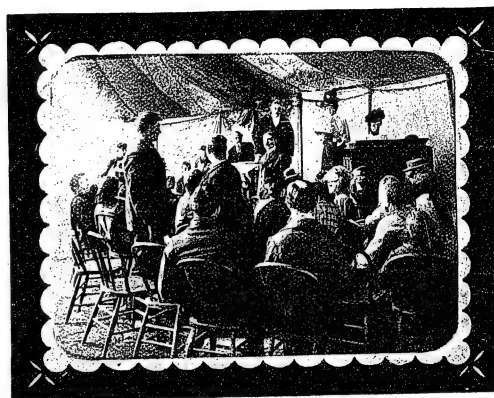
- | | |
|--------------------------|-----------------------------|
| 1 Pilgrim and His Burden | 7 Christian Armed |
| 2 The Shining Light | 8 Fight with Apollyon |
| 3 Slough of Despond | 9 Vanity Fair |
| 4 Pilgrim at the Gate | 10 Pilgrims Found Sleeping |
| 5 Three Shining Ones | 11 Pilgrims and Shepherds |
| 6 Pilgrim and the Lion | 12 Passing Thro' the Waters |

DIANA OR CHRIST.

- | | |
|--|---|
| 1 Grecian Maiden Refuses to Worship at the Shrine of Diana | 3 Removal of Her Body by Friends |
| 2 She is Cast into a Den of Wild Beasts | 4 The Martyr Borne by Angels to Her Heavenly Home |

*See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.



"IN HIS STEPS." Slide No. 67, in the Set of 150.

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"In a few minutes the audience was beyond Maxwell's control. He turned to Rachel with a sad smile.

"Sing something, Miss Winslow. They will listen to you," he said, and then sat down and put his face in his hands.

"It was Rachel's opportunity, and she was fully equal to it. Virginia was at the organ and Rachel asked her to play a few notes of the hymn:

"Savior I follow on
Guided by Thee,
Seeing not yet the land
That loadeth me;
Hushed be my heart and still
Fear I no farther ill.
Only to meet Thy will,
My will shall be."

"Rachel had not sung the first line before the people in the tent were all turned toward her, hushed and reverent."

A letter to us from the author of "In His Steps" is given on next page.

Central Church
Topeka, Kansas, Feb. 26, 1902

Dear Sir

I was pleased with
your lantern slides illustrating
In His Steps, which I saw
for the first time a short time
ago and have referred dif-
ferent lecturers to them. I
hope they may be used to
do much good

Very cordially yours,
Charles M. Sheldon

"IN HIS STEPS."

Most conspicuous today among thinkers and workers, who are trying to promote the interest of humanity and religion, is Charles M. Sheldon. His unique and noble effort to edit The Topeka Capital, a daily paper, for one week, as he thought Christ would do, attracted the attention of the entire civilized world and aroused a keen discussion in the columns of every newspaper in the land. Prior to this, his book entitled "In His Steps" or "What Would Jesus Do," had become the most popular book of modern times.

In this country nearly four million copies of this book have been sold, and in Europe twelve different prominent publishing houses have issued large editions. At an expenditure of much time and money, a set of 150 slides have been made from life models, that completely illustrate this popular, thrilling and instructive story.

The extremes of society, the wide variety of religious work, from stately cathedral to the humble missions, afford a field true to life and character for illustrating this work. In these illustrations are shown palatial homes, fashionable equipages on the boulevards, elegant churches, aristocratic audiences, the preacher speaking, the cantatrice singing the tragedy of the tramp's appearance therein, the agitated after meetings, the stirring scenes following in parlors, libraries, business offices, factories and editorial sanctums, scenes on the boulevards, the avenues and the busy streets; scenes among the slums, with hordes of outcasts, the mission meetings in the tent, the election crowd, the drunken mob the tragedy in palace hall and in slum street and many scenes of sublime enthusiasm and daring heroism. All these scenes follow each other in rapid succession, and chain the attention by their variety and dramatic posings.

None of these illustrations are made from paintings, or "Gallery-make-ups", but all were taken from real characters and actual scenes. Every slide is full of life, sharp and clear, brilliant and sparkling.

Sold in sets only at 50 cents per slide colored, 150 slides covering the complete book for 3 night's exhibition with printed lecture, and 50 slides, covering the complete book for 1 night's exhibition with printed lecture.

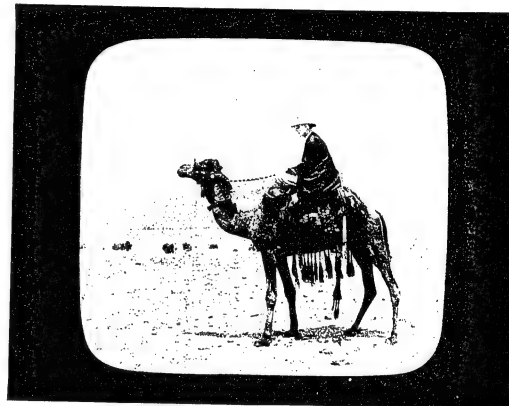
A complete copy of the book sent free with every set. No plain slides sold of this illustration. Broken slides will be replaced at 65 cents each.

Figures in full face type indicate the slides in the set of 50, which are also shown by ordinary figures on the right.

- | | | |
|---|---|----|
| 1 In His Steps. Title Slide. | 11 "The same man," said the minister thoughtfully. | 5 |
| 2 Rev. Henry Maxwell called to his wife as he went up stairs. | 12 The first church of Raymond. | 6 |
| 3 He settled himself at his desk with a sigh. | 13 Rachel Winslow, the Soprano, sang a solo. | 6 |
| 4 The bell rang sharply. | 14 The sermon was interesting. | |
| 5 He made no movement to answer the bell. | 15 The entire congregation was startled | |
| 6 He rose and walked over to one of his windows. | 16 The man had reached the open space. | 7 |
| 7 The shabby looking young man said: | 17 What would Jesus do? | |
| 8 Shifting his faded hat from one hand to the other. | 18 He gave a sudden lurch. | 8 |
| 9 The man was going slowly down the street. | 19 Fell heavily forward on his face. | 5 |
| 10 Rev. Henry Maxwell and his wife at dinner. | 20 Henry Maxwell and a group of his church members. | 10 |
| | 21 The minister's house. | |
| | 22 His face showing marks of the strain. | |
| | 23 It was what Jesus would do. | |

"IN HIS STEPS"—Continued.

- 24 He talked with considerable hesi- 68 Henry Maxwell rose again. 30
 25 tation. 11 69 This is a terrible spot. 31
 25 Henry Maxwell calmly closed the ser- 70 Fred Morris and Mr. Maxwell. 32
 26 vice. 71 Thank you, Mr. Maxwell. 33
 26 He walked over to the lecture-room 72 I can give you a place on the News. 33
 27 entrance. 73 Milton Wright and Henry Maxwell. 33
 27 He asked them all to pray with him. 74 See here. 34
 28 Henry Maxwell speaking very quietly. 12 75 I do. 34
 29 "I want to ask a question," said Rachel 76 Saturday night at the Rectangle 34
 Winslow. 77 Rachael singing. 34
 30 President Marsh. 78 Virginia left the organ. 34
 31 Edward Norman. 79 Mr. Gray and group of converts. 34
 32 He knelt down by his desk and 80 Rachel Winslow and Jasper Chase. 34
 33 prayed. 81 President Marsh and Henry Maxwell. 34
 33 He opened his door and began the 82 At the Rectangle. 34
 routine. 83 Virginia. 34
 34 The managing editor always consulted 84 A carriage drove up. 34
 his chief. 13 85 Trip to the Rectangle. 35
 35 He could not help expressing 86 Opposite a notorious saloon. 35
 himself. 14 87 Virginia and Loreen. 36
 36 The two men faced each other alone. 88 Come, Loreen, to Mrs. Gray's. 36
 37 I think it will simply ruin the paper. 89 The steps of the handsome house. 36
 38 We'll go bankrupt in less than sixty 90 Do you know what this girl is? 37
 days. 91 Madam Page clinched her hands. 37
 39 In receipt of numerous letters. 15 92 I shall not remain here then. 37
 40 Clark was astonished at the editor's 93 Edward Norman and Henry Maxwell. 37
 actions. 16 94 I have planned to put into it my entire
 41 Then Rachel Winslow rose to sing. 16 fortune. 37
 42 He went into the lecture room. 95 Virginia comes to Norman's assistance. 38
 43 Mr. Norman's action was well under- 96 Election day. 38
 stood. 97 The Rectangle. 38
 44 Rachel Winslow and Virginia Page. 17 98 President Marsh conspicuous. 38
 45 You must not ask me to decide for 99 Down with the Aristocrats. 38
 you. 18 100 Stop! you've killed a woman! 39
 46 Virginia walked up and down the room. 18 101 Services at the tent. 39
 47 Lunch. 19 102 The casket and flowers. 39
 48 Excuse me, ladies, said Rollin. 20 103 The hall of the Page mansion. 40
 49 Rollin and Mrs. Winslow. 42 104 Virginia and Rachel. 41
 50 Miss Winslow and her mother. 21 105 Virginia and Maxwell! at the office of
 the News. 41
 51 You know the promise I made. 22 106 What would Jesus do? 41
 52 Do you presume to sit in judgment? 22 107 Edward Norman finished reading. 41
 53 Rachel, you are a fanatic! 23 108 Good things are more powerful than
 54 She knelt down. 23 bad. 41
 55 Mrs. Winslow did not say anything. 24 109 I need a great deal of wisdom. 41
 56 Started for the White Cross meetings. 24 110 Edward Norman bows in prayer. 41
 57 'rue tent. 24 111 Rev. Calvin Bruce, D. D. 41
 58 Henry Maxwell paced his study. 24 112 He went to his window and opened it. 44
 59 Things that Jesus would probably do. 25 113 What would Jesus do? 45
 60 Gray came up. 26 114 Dr. Bruce in the Pulpit. 45
 61 The two men knelt together, 26 115 I am just back from a visit to Raymond. 45
 62 The lecture room. 26 116 He proceeded with his sermon. 45
 63 The Rectangle. 27 117 Rose turned her head and beckoned to
 64 Rachel Sang the solo. 27 Felicia. 46
 65 Gray turned the service over to brother 118 The Bishop sat in a deep, easy chair. 46
 Maxwell. 28 119 Dr. Bruce speaks with emotion. 46
 66 Henry Maxwell stood up. 28 120 Mrs. Bruce pushed the curtain aside. 46
 67 Rachel's opportunity. 29



Dr. Robinson in the Sinai or South Country.
 For full list of slides, see page 590 and following.



Dr. Robinson's Party at Petra.
For full list of slides, see page 590 and following.

"IN HIS STEPS"—(Continued)

- | | |
|---|---------------------------------------|
| 121 Dr. Bruce looked over at the Bishop | 137 Mr. Maxwell listens |
| 122 Mr. Stephen Clyde | 138 At length Mr. Maxwell spoke |
| 123 We have met before | 139 Carlsen speaks |
| 124 Hold up your hands | 140 We've got to have a new start |
| 125 Have you got the watch? | 141 Hark! the voice of Jesus calling |
| 126 Leave that watch be | 142 Henry Maxwell kneeled to pray |
| 127 Do you know me now? | 143 The First Church in Raymond |
| 128 Go home with me tonight | 144 Rachel married to Rollin Page |
| 129 The Bishop broke into a prayer | 145 Milton Wright, the merchant |
| 130 Stephen Clyde and Felicia | 146 Edward Norman, editor of the News |
| 131 May I? | 147 Dr. Bruce and the Bishop |
| 132 The Bishop came upon them | 148 Now the vision was troubled |
| 133 Henry Maxwell began to speak | 149 What would Jesus do? |
| 134 The Bishop rose | 150 Angel choir |
| 135 A man began to speak | 151 Christ's return |
| 136 The Bishop called them to order | |

MISSIONARY.

- | | |
|--|---|
| 1 Bishop J. M. Thoburn of India | 18 Miss Jane Wakefield Adam, Deoghur, India |
| 2 Mrs. J. M. Thoburn | 19 Neil McLeod and C. E. Randall |
| 3 Dr. William Butler, Founder of M. E. Mission in India | 20 Miss Mary Kingsbury, Bilaspur, India |
| 4 Rev. D. S. Spencer, Tokyo, Japan | 21 Miss Maud Clark Forest, Calcutta, India |
| 5 Fuki Das, Pastor in Aligarh, India | 22 Miss Susie Rawson |
| 6 Group, Rev. T. S. Johnson, T. J. Scott, H. Mansell and J. T. Scott | 23 Mr. and Mrs. C. G. Elsam and Family, Bina, India |
| 7 Reid Christian College, Lucknow, India | 24 Miss Bertha C. Mason, Monterey, Mexico |
| 8 Bareilly Theological Seminary | 25 Miss Ella M. Maddock, Deoghur, India |
| 9 Epworth League in Barabanki near Lucknow | 26 Miss Mary Graybill, Mahoba, India |
| 10 M. E. Mission, Hadliad. Famine Orphans | 27 Lome Hugh, Portland, Oregon |
| 11 Ceremony in Buddhist Temple | 28 Mrs. Louie Hugh, Portland, Oregon |
| 12 Boys' High School at Maini Tal, India | 29 Miss Mary Longdon, M. D., Deoghur, India |
| 13 Secretary Leonard Traveling in a Jinrikisha | 30 Bessie Farrar Madsen, Pendra Road, India |
| 14 Home of Mary Reed, Pithoragarh, India | 31 Miss Freddie Ehrenberg, Deoghur, India |
| 15 M. E. Publishing House, Tokyo, Japan | 32 Dr. Ada McNeil, Bilaspur, India |
| 16 Lucknow Publishing House | 33 Miss Ada Boyd, Bilaspur, India |
| 17 Miss Adelaide Gail Frost, Mahoba, India | 34 Miss Elsie Gordon, Mahoba, India |

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MISSIONARY—(Continued).

- | | |
|--|--|
| 35 Mr. and Mrs. Neil McCleod, King's Gate, Jamaica | 55 Mrs. Judson |
| 36 W. M. Forrest, Calcutta, India | 56 Mrs. Bowen Thompson |
| 37 Dr. O. A. Baldwin, Deoghur, India | 57 Gertrude Egede |
| 38 F. W. Grafton, Ann Arbor, Mich. | 58 Harriet G. Brittan |
| 39 Group of Indian Missionaries | 59 Mrs. R. B. Lyth |
| 40 Wallace Claire Payne, Lawrence, Kansas | 61 Mary Louisa Whately |
| 41 Dr. Rosa Lee Oxer | 62 Clara A. Swain |
| 42 Mrs. A. M. Atkinson | 63 Miss Mary Reed |
| 43 Miss Mattie Burgess | 64 Mary Lyon |
| 44 C. C. Smith, Cincinnati, O. | 65 Ellen M. Stone |
| 45 Miss Florence Mills, Iowa's Missionary to India | 66 Thos. Westrup, Monterey, Mexico |
| 46 Mrs. A. O. Burgess, National President of the Christian Woman's Board of Missions | 67 Mrs. Thos. Westrup, Monterey, Mexico |
| 47 Prof. G. P. Coler, Bible Institute, University of Michigan, Ann Arbor | 68 Miss Florence Mills, Bilaspur, India |
| 48 Miss Helen E. Moses, Corresponding Secretary of Christian Woman's Board of Missions | 69 Harlan and Marie Bently, age 6 and 4½ |
| 49 Miss Annie B. Gray, Recording Secretary of Christian Woman's Board of Missions | 70 Miss Kate Johnson |
| 50 Miss Mattie Pounds, National Superintendent of Young People's Department | 71 Miss Mary Thompson, Harda, India |
| 51 Miss Mary Judson, National Treasurer of C. W. B. of M. | 72 M. B. Madden and Family |
| 52 Mission Chapel, Oberlin, Jamaica | 73 Mr. and Mrs. Hagin |
| 53 Main Hospital Building and Dispensary | 74 Dr. James Butchart, China |
| 54 Mrs. Bertha F. Lohr, Bilaspur, India | 75 Our Sunday School, Shizuoka, China |
| | 76 Chinese School Teachers |
| | 77 Missionaries at Harda, India |
| | 78 Yangtsefoo Church Women |
| | 79 Holy Water, where Pilgrims wash their mouths before worshipping |
| | 80 Idol Procession, Shizuoka, Japan |
| | 81 Three Young Japanese Christians |
| | 82 Girl's School, Nankin, China |
| | 83 Miss Rioch's School, Matsue Primary School |
| | 84 Table of Boys at Morehead Normal School, Morehead, Ky. |

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- | | |
|--|---|
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| 2 Mrs. E. A. Layton | 56 Mr. and Mrs. C. S. Weaver in a Jinricksha, Osaka, Japan |
| 3 Dr. E. A. Layton | 57 Miss Hostetters's Song Service Class of Boys at Sendae, Japan |
| 4 Dr. Mary McGavran | 58 Pastor Hasegania at the Baptizing Place at Tukushini, Japan |
| 5 W. P. Bentley | 59 Mr. H. K. Guy |
| 6 T. J. Arnold | 60 Mrs. H. K. Guy |
| 7 Chinese Christians | 61 Girls' School, Harda, India |
| 8 Damoh Orphanage Boys | 62 Josepha Franklin's Reception by the Orphan Boys on her return to India |
| 9 An Indian Bull | 63 Leper Asylum, Harda, India |
| 10 Shanghai Christian Institute | 64 Lital-tai and little Daughter, Chinese |
| 11 Damoh Industrial School | 65 Wang Family, Nankin |
| 12 Industrial School Pupils | 66 A Chinese Hut—Wash Day |
| 13 Chu Cheo, China Bungalow | 67 Helpers in the Chu Cheo District |
| 14 Wuhu China Home | 68 Shi Kivei Pia, Evangelist |
| 15 Bolengi, Africa Station | 69 Mrs. Shi and Aitsz (Love) |
| 16 Japanese Funeral Procession | 70 Yi and Ijua, Evangelist and School-master |
| 17 Damoh Famine Sufferers | 71 Hospital, Su Cheo Fu, China |
| 18 Walter M. Jordan | 72 P. M. Snodgrass and Wife, Honolulu, H. I. |
| 19 Work Girls of the S. C. I. | 73 E. M. Gordon, Mungeli, India |
| 20 Orphanage Children, Rajamoni, Porto Rico | 74 Anni Gordon, M. D., Mungeli, India |
| 21 Mrs. A. M. Fullen | 75 Mrs. James Ware, Shanghai, India |
| 22 Annie | 76 Dr. Rynhart and Dr. and Mrs. Shetton in Chinese Dress |
| 23 A. G. Alderman | 77 Mrs. Edwin Layton, China |
| 24 Cora Evans Alderman | 78 R. R. Eldred |
| 25 Nora Collins | 79 Mrs. R. R. Eldred |
| 26 Old Mansion House, "Mt. Beulah," S. C. I. | 80 Dr. Orsgood, W. R. Hunt and Frank Garrett, China |
| 27 Older Girls of Mahoba Orphanage | 81 G. N. Shishmanian, Constantinople, Turkey |
| 28 Orphanage, Mahoba, India | 82 J. J. Johnson, Symrna, Turkey |
| 29 W. Z. Menzies | 83 Dr. W. E. Mucklin, Nankin, China |
| 30 Hattie Menzies | 84 C. C. Drummond |
| 31 Chinese Mission School | 85 Rose T. Armbuster |
| 32 Leonard G. Thompson | 86 E. A. Layton, China |
| 33 Morehead School Building | 87 Lowell C. McPherson, Havana, Cuba |
| 34 Morehead Dormitory | 88 Clara B. McPherson, Havana, Cuba |
| 35 Ann Arbor Church | 89 Dr. Regal J. Dye, Bolenga, Hant, Congo |
| 36 Campbell, A. | 90 Eva Nichols Dye, Bolenga, Congo |
| 37 Campbell, Thomas | 91 Miss Stella Franklin, Damoh C. P., India |
| 38 Carey, William | 92 Miss Mildred Franklin, Horda, India |
| 39 Coan, Titus | 93 Miss Josepha Franklin, Damoh, India |
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| 41 John Griffith | 95 Bertha Claivson, Spiceland, India |
| 42 Livingstone, David | 96 Missionary Children, China |
| 43 Judson, Adoniram | 97 Mr. James Ware, Shanghai, China |
| 44 McLean, A. | |
| 45 Moffat, Robert | |
| 46 Mutsuhito, Emperor of Japan | |
| 47 Neesima, Joseph H. | |
| 48 Schaeffer, Wm. G. | |
| 49 Stone, B. W. | |
| 50 Scott, Walter | |
| 51 Taylor, William | |
| 52 Whipple, Henry Benjamin | |
| 53 Williams, John | |
| 54 Family Groups of Shah and Yakub, Native Helpers, Harda, India | |



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3	A Dumb Oracle	77	"Follow Me"
2	A Gift for the Altar	188	Foreign Conquest
50	A Close Call	103	Going Too Far
139	A Little Man Never Looks so Big	10	Greed and Stupidity
162	A Lion in the Path	90	Guarding the Home
46	A Night's Work	12	Hands Off
180	A Sample Room and its Samples	103	Hard to Get Over
131	A Sermon that Hit	51	He Built on the Sand
11	A Stern Voice	20	He Can't See It
61	A Stranger at the Door	99	He Pays for All He Gets
116	A Stream They Cannot Dam	148	He Wants the Earth
67	A Vain Task	71	Hellgate Exchange
54	Adrift	89	Her Last Hope
132	Afraid of Truth	56	His Hands are Full
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137	An Unchained Beast		Neighbor's Eye
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23	At Eternity's Gate	107	It Holds Up the World
18	At the Church Fair	76	It is I, Be Not Afraid
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109	Be Not Afraid	32	Life's Brief Years
86	Before and After Taking	73	Looking Toward Home
24	Between Two Perils	143	Men Who Say They Can Quit
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91	Building Up His Business	128	Ministerial Problems III, The Empty Pews
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113	Chained to the World	108	Modern Jericho
52	Christ Before Mammon	83	Moulding Character
117	Christianity the World's Support	135	Nearing Home
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185	David and Goliath	138	No Baggage Allowed
104	Death's Dark Angel	17	Not Ready
195	Death's Harvester	165	Not Strong Enough
15	Deluded	85	Obstructing Truth
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171	Down the Toboggan Slide		
123	Dragged Down		

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142	Pastor and People	38	The March of Rum
39	Pay Day	48	The Measure of a Man
153	Prayer: Not Enough	6	The Name Above Every Name
45	Protect That Boy	65	The Narrow Gate
137	Pursuing Polly	110	The New Tyrant
140	Religion Used As a Cloak Has No Warmth In It	66	The Open Door
96	Renovating His Reputation	22	The Pace That Kills
14	Rescued	60	The Party Collar
9	Wringing Its Neck	105	The Pessimist
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55	Shadowed	34	The Remaining Guest
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94	Shutting Out Heaven	63	The Richest Man in the World
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59	Social Scissors	102	The Spiritual Hypochondriac
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194	The Grave Digger	41	What Shall It Profit?
53	The Helping Hand	190	When the Dam Breaks
141	The Higher Critic	169	Who is to Blame?
42	The Immortal Hope	199	Why Not License Him, And Him and Him
33	The Last Leap	8	Will He Deny Himself?
		36	Worldly Ambition

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3 The Annunciation, Hoffman	10 Presentation in Temple, Dowling
<i>Second Mystery—Gospel Story, Luke I: 39-56.</i>	11 Presentation in Temple, Raphael
4 The Visitation, Albertinelli	12 Presentation in Temple, Vittori
5 The Visitation, Raphael	<i>Fifth Mystery—Gospel Story, Luke II: 41-52.</i>
6 The Visitation, Lyversberg	13 Finding Jesus in Temple, Luini
<i>Third Mystery—Gospel Story, Luke II, 4-14.</i>	14 Christ Before the Doctors, Hunt
7 The Nativity, Müller	15 Christ Disputing with the Doctors, Hoffman

II. GLORIOUS MYSTERIES.

<i>First Mystery—Gospel Story, John xx: 11-17.</i>	23 The Pentecost
16 The Resurrection, Maack	24 The Pentecost
17 The Resurrection, Van Armin	<i>Fourth Mystery—Gospel Story, John Danasene II.</i>
18 The Resurrection,	25 Assumption of Virgin, Titian
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20 The Ascension, Bierman	<i>Fifth Mystery—Gospel Story, Revelation vii.</i>
21 The Ascension, Albertinelli	28 Immaculate Conception, Murillo
<i>Third Mystery—Gospel Story, Acts II: 1-4.</i>	29 Immaculate Conception, Müller
22 The Pentecost	30 Coronation of Virgin, Angelico

III. SORROWFUL MYSTERIES.

<i>First Mystery—Gospel Story, Luke xxii: 39-48.</i>	38 Crowning with Thorns, Correggio
31 Agony in the Garden, Hoffman	39 Christ Crowned with Thorns, Van Dyke
32 Jesus in Gethsemane, Hoffman	<i>Fourth Mystery—Gospel Story, John xix: 17; Luke xxiii: 27-31.</i>
33 Christ on Mt. of Olives, Reni	40 Jesus Meets His Mother, Raphael
<i>Second Mystery—Gospel Story, Matt. xxvii: 26.</i>	41 Christ Bearing the Cross, Raphael
34 The Scourging, Holbein	42 Christ Bearing the Cross, Veronese
35 The Flagellation, Dore	<i>Fifth Mystery—Gospel Story, Matt. xxvii: 33-37.</i>
36 The Flagellation, Il Sodoma	43 The Crucifixion, Hilton
<i>Third Mystery—Gospel Story, John xix: 1-5.</i>	44 Christ on the Cross, Reni
37 Ecce Homo, Guido Reni	45 Stabat Mater, Lazerges

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- | | |
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| 1 The Angelus. Millet. | 23 El Capitan. |
| 2 Prayer. Halfeld. | 24 Bridal Veil Fall. |
| 3 A Chapter from the Bible. | 25 Yosemite, Indian Camp. |
| 4 California Big Trees. | 26 Pima Agency, Arizona, Huts. |
| 5 "Mother of the Forest." | 27 "Sitting Bull." |
| 6 Fallen Big Tree. | 28 Pima Agency, Men. |
| 7 Yosemite Valley. General View. | 29 Cliff Dwellers, Palace. |
| 8 Sentinel Rock. | 30 Snake Dance, Rattle Snake Order. |
| 9 Cathedral Rock. | 31 Snake Dance, Antelope Order. |
| 10 Glacier Point. | 32 Square Building and Round Tower. |
| 11 Nevada Falls. | 33 Mexican Sacrificial Stone. |
| 12 Half-Dome and Washington Column. | 34 Alaska, Totem Poles. |
| 13 Washington Column, North Dome and Royal Arches. | 35 Hawaii, Date Palm Avenue. |
| 14 North Dome. | 36 Hawaii, Scenery. |
| 15 Three Brothers. | 37 Hawaii, Crater of Kilauaea. |
| 16 Cap of Liberty. | 38 Hawaii, Wooden Idol. |
| 17 Reflections. Cathedral Rock and Merced River. | 39 South Sea Idol. |
| 18 Reflections. Domes and Arches. | 40 Solomon Islands Idol. |
| 19 Vernal Falls. | 41 Stonehenge, Salisbury Plain. |
| 20 Yosemite Falls, distant view. | 42 Fetish, Africa. |
| 21 Yosemite Falls, nearer view. | 43 Witch Doctor, Congo. |
| 22 Yosemite Falls, Lower Plunge. | 44 Human Sacrifice, India. |
| | 45 The Last of the Girondists. |
| | 46 Col. Robert G. Ingersoll. |

WHY DO WE HAVE THE BIBLE.

SERMON II.

- | | |
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| 1 Mosque of Omar, Jerusalem. | 26 Parthenon, front view. |
| 2 Great Mosque, Damascus. | 27 Hall of Venus de Milo, Louvre. |
| 3 Source of the Jordan, Banias. | 28 Theatre of Dionysos. |
| 4 Obelisk, Heliopolis, Egypt. | 29 Mars Hill. |
| 5 Obelisk and Temple, Luxor. | 30 Socrates. |
| 6 Karnak, general view. | 31 Temple of Olympian Zeus, Athens. |
| 7 Step Pyramid. | 32 Approach to Acropolis, Athens. |
| 8 Entrance to Apis Tombs. | 33 Rome, Forum. |
| 9 Tombs of Apis. | 34 Rome, Forum, another view. |
| 10 Osiris, Hathor and Isis. | 35 Port of St. Angelus, Rome. |
| 11 Pyramids of Gizeh. | 36 Appian Way. Rome. |
| 12 Pyramid Road. | 37 Caesar. |
| 13 Pyramids and Sphinx. | 38 Nero. |
| 14 Sphinx and Pyramids. | 39 Wild Beasts and Victims in Coliseum. |
| 15 Pyramids and Excavated Tombs. | 40 Pompeii, general view. |
| 16 Climbing Cheops. | 41 Temple of Jove, Pompeii. |
| 17 Entrance to Cheops. | 42 Temple of Venus, Pompeii. |
| 18 Great Gallery, Cheops. | 43 Pantheon, Pompeii. |
| 19 King's Chamber, Cheops. | 44 Temple of Isis, Pompeii. |
| 20 Chamber of Mummies, Scene of find of 1881. | 45 Baalbec, general view. |
| 21 Mummies of the Kings. | 46 Baalbec, ruins. |
| 22 Mummy of Rameses II. | 47 Baalbec, quarry. |
| 23 Mummy of Seth I. | 48 Baalbec, Temple of Great Stones. |
| 24 Thesion, Athens. | 49 Thomas Paine. |
| 25 Parthenon, full view. | 50 Schweinfurth. |

WHY DO WE HAVE THE BIBLE?

SERMON III.

SUBJECT.—Do the living non-Christian faiths give us correct information of the character of God and of the duty and destiny of man?

- | | |
|------------------------------------|---|
| 1 Mohammed. | 23 Family god. |
| 2 Great Mosque at Mecca. | 24 Mud Image, a god. |
| 3 Constantinople. | 25 Kali. |
| 4 Cairo. | 26 Benares. |
| 5 Pearl Mosque, Agra, India. | 27 Bathing in the Ganges. |
| 6 Dancing Dervishes. | 28 On the Ghats, Benares. |
| 7 Women Out for Air. | 29 Burning Ghats. |
| 8 Massacre at Trebizond, 1895. | 30 A Wayside Worshiper. |
| 9 Burial Pit at Erzeroum. | 31 Temple Interior. |
| 10 City of Oorfa. | 32 Yogi. |
| 11 Gregorian Church, Oorfa. | 33 Swinging Ceremony. |
| 12 Pastor of Church, Oorfa. | 34 Sutti. |
| 13 The Grand View from Darjeeling. | 35 Monkey Temple, Benares. |
| 14 Elephanta Caves. | 36 Mr. Gauri Sanker. |
| 15 Great Hall in Madura Temple. | 37 Fakirs. |
| 16 Krishna. | 38 Spot where the Prince became Buddha. |
| 17 Ganesa. | 39 Tope at Sarnath. |
| 18 A Tree as a god. | 40 Buddha on a Snake. |
| 19 Cows as gods. | 41 Buddha in a Temple. |
| 20 Stone Bull. | 42 Laughing Buddha. |
| 21 Idols on the Walls. | 43 Buddhist Priest |
| 22 Hole in the Wall. | |

- 44 Confucius.
- 45 A Shinto Priest.
- 46 Pagoda, West China.
- 47 Pagoda, Hankow.
- 48 Roadside Shrine.
- 49 Confucian Temple, Nanking.
- 50 Temple at Nagasaki.
- 51 Japanese Bronze gods, Tokio.
- 52 Temple of 33-333 gods.

- 53 A god in the Temple of the Bubbling Well, Canton.
- 54 A Prayer Wheel.
- 55 Chinaman with long nails.
- 56 A Dead Pilgrim.
- 57 Joseph Smith.
- 58 Brigham Young.
- 59 Temple and Tabernacle, Salt Lake City.
- 60 A Mother of the Sioux Messiah.

WHY DO WE HAVE THE BIBLE?

SERMON IV.

An outline of Bible teachings on the character of the true God and on the duty and destiny of man.

- 1 "Hear, O Israel; the Lord our God is one Lord."
- 2 Joshua Commands the Sun to Stand Still. Doré.
- 3 Mount Carmel.
- 4 The Angel Destroys the Hosts of Sennacherib. Doré.
- 5 House in which Dewey was born, Montpelier, Vt.
- 6 Dewey's Fleet in Manila Bay.
- 7 Destruction of Spanish Fleet in Manila Bay.
- 8 Admiral Dewey.
- 9 Dewey's Letter.
- 10 The Feast of Belshazzar. Schopin.
- 11 "The Lord is Righteous."
- 12 "God is Love."
- 13 The Prodigal Son, Scripture.
- 14 The Prodigal Son, the Riotous Living.
- 15 The Prodigal Son, a Swineherd.
- 16 The Prodigal Son, the Father's Welcome.
- 17 John 3:16.
- 18 Christ Coming from the Praetorium.
- 19 The Crucifixion. Hilton.
- 20 Death of Christ. Doré.
- 21 The Body of Christ laid in the Tomb. Jalabert.
- 22 The Resurrection of Lazarus. Doré.
- 23 Elijah in the Fiery Chariot. Doré.
- 24 Easter Morning. Thompson.
- 25 Easter Morning. Mary sees the Master.
- 26 Christ at Emmaus.
- 27 The Transfiguration. Doré.
- 28 The Ascension.
- 29 Atonement of Christ. Bible Reading.
- 30 Scripture; Acts 16:30-31.
- 31 Ecce Homo. Bellini.
- 32 Hymn. Jesus Lover of My Soul.
- 33 Hebrews 13:8.
- 34 Mathew 11:28.
- 35 I will never leave thee nor forsake thee.
- 36 Daniel in the Lion's Den. Doré.
- 37 The Three Youths in the Fiery Furnace. Doré.
- 38 Christ the Comforter. Tissot.
- 39 Blessed are the Pure in Heart. Chas. Laudelle.
- 40 Revelation 22:14.
- 41 The Ten Commandments.
- 42 Mathew 22:36-40.
- 43 Mathew 7:12.
- 44 The Good Samaritan. Luke 10:30-32.
- 45 The Good Samaritan. Luke 10:33-35.
- 46 The Good Samaritan. Illustration.
- 47 Blessed are they that mourn for they shall be comforted. Chas. Laudelle.
- 48 Mater Dolorosa. Murillo.
- 49 God shall wipe away all tears from their eyes.
- 50 Angel shows Jerusalem to John.
- 51 Heaven. Bible Reading.
- 52 Heaven.
- 53 1st Timothy 4:8. Godliness, etc.
- 54 Romans 8:28.
- 55 Wesley's Death.
- 56 Christ. Thorwaldsen.

HOW WE GOT THE BIBLE.

SERMON V.

- 1 The Rosetta Stone.
- 2 Tomb of Tih.
- 3 Strangers coming into Egypt.
- 4 Karnak, Gateway.
- 5 Battle Scene.
- 6 Egyptian Brickmaker.
- 7 Unbaked Brick.
- 8 Statue of Kamesses II.
- 9 Inscription from the Tomb of Kamesses III.
- 10 Judgment Scene from the Papyrus of Ani.
- 11 The Four Genii of Amentit.
- 12 Temple of Denderah.
- 13 Ptolemy's Papyrus.
- 14 Clay Tablet from Tell el Armana.
- 15 The Logia.
- 16 Irrigation of Egypt.
- 17 The British Museum.
- 18 National Library, Paris.
- 19 Palace of Sennacherib.
- 20 Plan of Babylon.
- 21 Walls and Hanging Gardens, Babylon.
- 22 Ruins of Babylon.
- 23 Six Sided Cylinder.
- 24 Extract from the Annals of Sennacherib.
- 25 Account of the Building of the Walls and Temple of Babylon.

- 26 Cylinder of Cyrus.
- 27 Birr Nimroud.
- 28 Process of Removing Slabs.
- 29 Jewish Captives.
- 30 Jehu, son of Omri.
- 31 Engraved Cylinder and Seal.
- 32 Ruins of Sus, Shushan.
- 33 Sardanapalus and Altar.
- 34 Assyrian Account of the Creation.
- 35 Assyrian Account of the Deluge.
- 36 Fragments of a Cylinder of Sargon.
- 37 Cylinder of Esarhaddon.
- 38 Ruins of Persepolis.
- 39 Names, English, Cuneiform and Hebrew.
- 40 Names of Assyrian, Babylonian and Persian Kings mentioned in the Bible.
- 41 Coins.
- 42 Greek Coins.
- 43 Marks on Jewish Temple foundation Stone.
- 44 The Moabite Stone.
- 45 Fountain of the Virgin, Jerusalem.
- 46 Panorama of Jerusalem.
- 47 Jerusalem north from Jacob's Well.
- 48 Pool of Siloam.
- 49 Siloam inscription.

HOW WE GOT THE BIBLE.

SERMON VI.

- 1 Mount Serbal.
- 2 Mount Serbal.
- 3 Sinai Range, from the West.
- 4 The Law Proclaimed on Mount Sinai.
- 5 Moses Descends from Sinai.
- 6 David shows Saul that he has spared him. (Doré).
- 7 Solomon's Reception of the Queen of Sheba.
- 8 Amos. (Doré).
- 9 Micah Exhorts Israel to repent.
- 10 Isaiah. (Doré).
- 11 Isaiah sees Babylon Destroyed.
- 12 Daniel. (Doré).
- 13 Jeremiah dictates his Prophecies to Baruch.
- 14 Ezekiel Prophesying. (Doré).
- 15 Visions of Ezekiel. (Doré).
- 16 Visions of Zechariah.
- 17 Triumph of Mordecai.
- 18 Esther Confounds Haman.
- 19 Nehemiah and His followers at the Gates of Jerusalem. (Doré).
- 20 Ezra shows the Tablets of the Law. (Doré).
- 21 Hebrew Pentateuch.
- 22 The Book of the Law.
- 23 The Arch of Titus. (Rome).
- 24 Procession of Roman Soldiers carrying the seven branched candlestick the table of showbread and the silver trumpets taken at the capture of Jerusalem by Titus.
- 25 Samaria. Colonnade.
- 26 Nablos and Mount Gerizim.
- 27 Top of Mount Gerizim. Samaritan Encampment.
- 28 Samaritan Priest.
- 29 Sacrificial Lambs.
- 30 Samaritan Priest.
- 31 Samaritan Pentateuch. (Rolls).
- 32 Samaritan Pentateuch. (Texts).

Sermon VI.—(Continued)

- | | |
|--|--|
| 33 St. Matthew (Thorwaldsen) | 60 Codex Regius |
| 34 St. Peter | 61 Bethlehem, Grotto of the Nativity |
| 35 St. Paul | 62 Tomb of St. Jerome, Bethlehem |
| 36 Ephesus | 63 Old Latin Gospels |
| 37 Ephesus | 64 Syriac Books of the Pentateuch |
| 38 Ephesus | 65 Gothic Gospel |
| 39 Ruins of Theater (Ephesus) | 66 The Lindisfarne Gospels |
| 40 Paul at Ephesus | 67 Coptic Gospel |
| 41 Athens, Acropolis, Thesion, Mars Hill | 68 Armenian Gospel |
| 42 Corinth | 69 Arabic Book of Job |
| 43 Phillippi | 70 Anglo-Saxon Gospel |
| 44 Paul in Prison | 71 Death of Bede |
| 45 John at Patmos | 72 Durham Cathedral |
| 46 Codex, Sinaiticus | 73 Aelfric's Pentateuch |
| 47 Sinai, Wady El Ithen | 74 Ethiopic Octateuch |
| 48 Convent of St Catherine | 75 Smyrna |
| 49 Library of St. Petersburg | 76 Nero Burning Rome |
| 50 Rome | 77 Nero's Torches |
| 51 The Papal Blessing | 78 Roman Catacombs, General Plan |
| 52 Pope Plus IX | 79 A Gallery, Catacombs |
| 53 The Vatican Library | 80 Tomb of Lannus, Martyr |
| 54 Codex, Vaticanus | 81 Sketch of Painting, Catacombs |
| 55 Alexandria | 82 Christian Martyr |
| 56 Landing of Alexandria | 83 Refusal to Worship Diana |
| 57 Codex Alexandrinus | 84 Den of Wild Beasts |
| 58 Codex Ephraemi, 4th Century | 85 Removal of Body by Friends |
| 59 Codex Bezae | 86 Martyr Spirit Borne to Heaven by Angels |

HOW WE GOT THE BIBLE

Sermon VII.

- | | |
|--|--|
| 1 Iona Cathedral | 19 Martin Luther |
| 2 St. Gregory and English Slave Children | 20 Luther's Theses Nailed to the Church Door, 1517. |
| 3 Introduction of Christianity in Great Britain | 21 Luther Burning Pope's Bull |
| 4 Alfred the Great | 22 The Wartburg |
| 5 Metz, Germany | 23 Luther Translating the Bible |
| 6 Saragossa, Aragon, Spain | 24 Luther's Monument at Worms |
| 7 Panorama of Toulouse, France | 25 Panorama of Oxford |
| 8 Palace of the Inquisition, Cuenca, Spain | 26 Magdalene College, Oxford |
| 9 John Wycliffe | 27 St. John's Chapel, Cambridge |
| 10 Blackfriars' Bridge, London | 28 Cologne Cathedral, Germany |
| 11 Citation of Wycliffe, 1382 | 29 Tyndale's New Testament, 1525 |
| 12 Wycliffe's Bible | 30 Importing Tyndale's Bibles |
| 13 The Lord's Prayer, Wycliffe | 31 Burning Bibles at St. Paul's Cross |
| 14 John Huss before the Council of Constance, 1415 | 32 Tyndale's Pentateuch, 1530 |
| 15 Huss going to Execution | 33 Tyndale's New Testament, 1534 |
| 16 Gutenberg Monument, Mayence, Germany | 34 Tyndale and Coverdale Translating the Bible, 1525 |
| 17 Gutenberg Showing his First Proof | 35 Coverdale's Bible, 1523 |
| 18 Caxton Examining First Proof Sheets, 1474 | 36 Matthew's Bible, 1537 |
| | 37 Taverner's Bible, 1539 |
| | 38 Henry VIII |
| | 39 The Great Bible, 1539 |
| | 40 Frontispiece of the Great Bible |
| | 41 Reading Chained Bible |

SERMON VII.—CONTINUED.

- | | |
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| 42 Bishop Latimer and Ridley brought to the stake, 1555. | 68 John Bunyan in Prison. 1660. |
| 43 Queen Elizabeth and her Court, Mont Blanc. | 69 The First Oxford Bible. |
| 44 Mer De Glace. | 70 Westminster Abbey. |
| 45 The Matterhorn. | 71 Westminster Abbey. The Choir. |
| 46 Snows and Crevasses. | 72 Westminster Abbey. Poet's Corner. |
| 47 The Hospice-Simplon Pass. | 73 Jerusalem Chamber. Westminster Abbey. |
| 48 Berisot Simplon Route. | 74 Chart of Manuscripts and Versions, Society for the Propagation of Christian Knowledge Room. |
| 49 Susten Pass, Milking Goats. | 75 British and Foreign Bible Society Headquarters. |
| 50 Geneva. | 76 New York Bible House. |
| 51 The Geneva Bible. 1570. | 77 Translation of Bible into Japanese. |
| 52 The Bishop's Bible. 1568. | 78 Committee for Translating Bible into Hindustani. 1898. |
| 53 Massacre of St. Bartholomew. | 79 Specimens of Bible Translations. |
| 54 Huguenot Lovers. | 80 Mexican House. |
| 55 Morning after Massacre of St. Bartholomew. | 81 Mr. and Mrs. Norwood and Colporteur, Bible Agents for Columbia and Venezuela. |
| 56 Tower of London. | 82 Guatemala Village. |
| 57 Site of Scaffold, Tower of London. | 83 Colporteur, Argentine Republic. |
| 58 Inscription in the Beauchamp Tower, Tower of London. | 84 Chentgu, China. Distribution of Bibles to Students. |
| 59 The Rheims New Testament. 1582. | 85 Bible Colporteur Starting on a Trip. |
| 60 From the "Admonition" in the Douay Bible. | 86 Yang Ch'ioh, American Bible Agent |
| 61 The 22nd Psalm from the Douay Bible. | 87 Bible Woman, China. |
| 62 King James. | 88 Colporteur, Africa. |
| 63 Hampton Court Palace. | 89 A Bible Van. |
| 64 King James Bible 1611. | |
| 65 The Pilgrim Fathers. | |
| 66 Cromwell's Protest Against the Persecutions of the Waldenses. | |

WHAT THE BIBLE IS FOR.

SERMON VIII.

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|--|--|
| 1 Eddystone Lighthouse. | 22 Miss Ross. |
| 2 Frederick the Great and Voltaire. | 23 Rev. Journeycake's Home. |
| 3 Notre Dame, Paris. | 24 Rev. Journeycake. |
| 4 The Coronation Chair. Westminster Abbey. | 25 Jerry McAuley's Mission. |
| 5 Coronation of Queen Victoria. | 26 Street Scene, Juneau, Alaska. |
| 6 Record of Presents at Coronation | 27 Ready for Trip. Alaska. |
| 7 Queen Victoria. | 28 Totem Pole. |
| 8 Washington. | 29 Saloon Interior. Alaska. |
| 9 First Prayer in Congress. | 30 Mission School. Alaska. |
| 10 Gladstone. | 31 Hawaiian Wooden Idol. |
| 11 Gladstone's Statement. | 32 Government Palace. Honolulu. |
| 12 Bismark. | 33 Native Village. Fiji. |
| 13 Bismark's Statement. | 34 Open Air Preaching. |
| 14 Lincoln. | 35 Heathen Group, Men and Women. Africa. |
| 15 Lincoln's Statement. | 36 Christianized Group. Africa. |
| 16 Grant. | 37 Livingstone. |
| 17 Grant's Statement. | 38 Bishop William Taylor. |
| 18 Indian Village. | 39 Missionaries for Uganda. |
| 19 Flathead Indian Family. | 40 Bishop Hartzell. |
| 20 Pima Agency, Arizona. | 41 Congo Mission Conference. |
| 21 Delaware Church, Cherokee Nation. | |

SERMON VIII.—CONTINUED.

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|---|--|
| 42 Rescued Slaves | 55 Anglo Tamil-School Kwala. Lumpor |
| 43 Zanzibar Cathedral. Bishop Maples and Richardson | 56 Ipoh Perat. Malaysia. M. E. Mission School |
| 44 Reading of Emancipation Proclamation | 57 Ipoh Perat M. E. Church |
| 45 Emancipation Statue | 58 Miss Wallace's School. Tabriz. Persia. 1899 |
| 46 Fred Douglass | 59 Julfa. Persia. Hospital C. M. S. |
| 47 Philippines. Luzon. Volcano Mayon | 60 Roberts College. Constantinople |
| 48 Group of Natives. Luzon | 61 Lepers |
| 49 Native's Home. Luzon | 62 Moravian Home for Lepers. Jerusalem |
| 50 Philippine Natives | 63 Armenian Ministers at Harpoot |
| 51 Philippines. Manila | 64 Erzeroum Massacre |
| 52 The U. S. Flag | 65 Church and School. Oorfa |
| 53 Rev. Jay C. Goodrich | 66 Miss Shattock |
| 54 Kwala. Lumpor. Malaysia | |

WHAT THE BIBLE IS FOR

SERMON IX.

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|---|--|
| 1 Banyan Tree | 26 A Group of India Lepers |
| 2 Mohammedan Tomb. Bareilly, India | 27 Mary Reed's Home |
| 3 Serampore College. Bengal | 28 Mary Reed. 1898 |
| 4 Madras Christian College. F. C. S. | 29 Stevens Hall. Bombay M. E. Church. W. F. M. S. Home |
| 5 Bareilly Theological School | 30 Famine Children |
| 6 Orphan School. Bombay | 31 Miss Mary E. Carroll |
| 7 W. F. M. S. M. E. School. Bombay | 32 Famine Contrasts |
| 8 Kindergarten. Bombay | 33 Naini Tal Coolies |
| 9 Miss Means' School. Moradabad. M. E. Church. 1899 | 34 Camel Cart |
| 10 Miss Means' School—Girls, 1899. Moradabad | 35 Mr. and Mrs. Humphrey |
| 11 Woman's College. Lucknow | 36 Naini Tal Lake |
| 12 Miss Phoebe Rowe | 37 Naini Tal. Balloon Ascension |
| 13 Women's College—Girls. Lucknow. 1898 | 38 Naini Tal |
| 14 Dr. Clara Swain. M. E. Church | 39 Picnic Party. Naini Tal |
| 15 Hospital for Women and Children. Nellore. India. A. B. M. U. | 40 Naini Tal. Scene on Lake Shore |
| 16 Women's Hospital. Guntur. India | 41 Naini Tal |
| 17 On the Ghats at Benares | 42 Naini Tal. Oak Openings. B. S. School. M. E. Church. 1899 |
| 18 Ghats Scene. Benares. India | 43 Naini Tal. M. E. Church |
| 19 The First M. E. Church. Lucknow. India | 44 Relief of Lucknow |
| 20 Hindustani M. E. Church. Exterior. Lucknow | 45 Cawnpore Well |
| 21 Hindustani M. E. Church. Interior. Lucknow | 46 Mrs. Humphrey. M. E. Church. 1898 |
| 22 Guggurati Church. Bombay. India | 47 Bishop Thoburn |
| 23 Grant Road M. E. Church. Bombay. India | 48 Madras District Conference. Kolar. 1898 |
| 24 M. E. Church. Bareilly. India | 49 Gauri Sanker |
| 25 Miss Mary Reed | 50 Fakirs |
| | 51 Dead Pilgrim |
| | 52 Zahur-ul-Hagg |
| | 53 Pundita Ramabai's Christian F. for Widows |
| | 54 Text |
| | 55 Miss Lilitara Sing. 1900 |

WHAT THE BIBLE IS FOR.

SERMON X.

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|---|--|
| 1 Miss Lizzie Hewitt. | 35 Venus de Milo. Louvre. Paris |
| 2 M. E. Church Mission School. Montevideo. | 36 Diana of the Ephesians. Vatican. |
| 3 Tokio. (Jeddo). | 37 Pallas Athene. |
| 4 Fujiyama. | 38 Apollo Belvedere. Vatican. |
| 5 Pilgrims to Fujiyama. | 39 Zeus. |
| 6 Graves of the 47 Ronins. | 40 Madonna. Sassoferrato. |
| 7 Tokio Day School. | 41 Madonna Praying. Sassoferrato. |
| 8 Miss Pardoe and Japanese Girls. | 42 Madonna. Van Dyck. |
| 9 M. E. Church. Yokohama | 43 Mother and Child. Corregio. |
| 10 Bishop Weldon. | 44 Madonna and Child. Carlo Dolce. |
| 11 Boat Scene. Shanghai. | 45 Madonna and Child. Murillo. |
| 12 Imperial Temple. Nanking. | 46 Chair Madonna. Raphael. |
| 13 Emperor's Tablet. Imperial Temple. Nanking. | 47 Christ the Good Shepherd. |
| 14 Bound Feet. | 48 Christ Knocking at the Door. |
| 15 Mission Route. Hinghua. China. | 49 Christ the Light of the World. |
| 16 Dr. and Mrs. Baldwin leaving Ming Chiang to go down to the Rapids in a Rat Boat. | 50 Ecce Homo. Bellini. |
| 17 Orphan Children. | 51 Christ. Thorwaldsen. |
| 18 Leper Asylum. Pak Hoi. China. | 52 The Worship of Augustus. |
| 19 Woman's Training School. Kiukiang. China M. E. Church. | 53 Our Savior. |
| 20 Interior M. E. Church. Chung King. | 54 Mourning at a Grave. China. |
| 21 Laying the Corner Stone of a Church at Foo Chow. | 55 Paper Cow. Servants. Money offered to the Dead. |
| 22 Foo Chow. Bishop Cranston and Class of Teachers. | 56 Christian Martyrs. Kucheng. 1895. |
| 23 M. E. Church Building at Foo Chow. | 57 Martyrs' Graves. Kucheng. China. |
| 24 Peking. | 58 Hara Kiri. |
| 25 Peking. City Walls. | 59 Grave of Neesima. |
| 26 Temple of Heaven. Peking. | 60 Indian vs. Christian Ideals. |
| 27 Durbin Hall. Peking. | 61 Fakir and Missionary. Bombay. |
| 28 Asbury Church. Peking. | 62 Sooboonagum Ammal. 1900. |
| 29 Mrs. Mary Hunt Evans. Cheng Ku. China. 1900. | 63 Statue of Rev. John Howard. |
| 30 Krishna. | 64 Medical Missionaries. Women. |
| 31 Detail of Christ. Child in Holy Family. Murillo. | 65 Sir Walter Scott. |
| 32 Christ with the Doctors. Hoffman. | 66 Sir Walter Scott's Statement. |
| 33 Oracle at Delphi. | 67 Daniel Webster. |
| 34 Washington Praying at Valley Forge. | 68 Daniel Webster's Statement. |
| | 69 The Sabbath Day. |
| | 70 Breaking Home Ties. Hovenden. |
| | 71 Frances E. Willard. |
| | 72 Rev. C. C. Lovejoy and Family. |
| | 73 Pilate's Wife's Dream. Doré. |
| | 74 Christianity Overcoming Paganism. Doré. |
| | 75 The Cross. |

THE PASSION PLAY OF OBERAMMERGAU.

WITH LECTURE BY REV. FLAVIUS J. BROHST.

At the commencement of every decade the peasants of Oberammergau enact the drama of Christ's Passion in their own Mountain Village. The theatre in which these scenes are rendered is however one of the largest in the world. During the past summer of 1900 this play was again given. The interest in this play shown by the entire civilized world was greater than ever before. People from all parts of Europe and America went there and the throngs numbered many scores of thousands.

We herewith present a series of slides taken recently of the last rendition of the play which covers the drama. They will be found to be first class.

- | | |
|---|---|
| 1 The Ettel Monastery. | 29 Judas before the Sanhedrim receiving |
| 2 The Ettel Monastery, The Cloister. | the blood money. |
| 3 The Ettel Monastery, The Interior. | 30 Christ Praying in the Garden. |
| 4 Oberammergau, general view. | 31 Christ's Agony in the Garden. |
| 5 The Village Forge. | 32 Christ's Betrayal. |
| 6 The Cheese Seller. | 33 Christ's Arrest. |
| 7 Aufseggasse, a street scene. | 34 Judas. |
| 8 The Theatre. | 35 Annas, the High Priest. |
| 9 The Schutzgeistler Chorus. | 36 Christ before Caiaphas. |
| 10 The Leader of the Chorus. | 37 Caiaphas. |
| 11 Adam and Eve driven out of Eden | 38 Peter's Denial. |
| (Tableaux). | 39 Peter. |
| 12 Adoration of the Cross—The Redemp- | 40 Christ Mocked by the Soldiers. |
| tion. | 41 Christ before Herod. |
| 13 Christ and John approaching Jerusalem | 42 Herod. |
| 14 Christ Entering Jerusalem. | 43 The Scourging of Christ. |
| 15 Oziel } Representatives of the | 44 Crowned with Thorns. |
| 16 Merari } Sanhedrim. | 45 Christ before Pilate. |
| 17 Parting of Tobias with his Mother | 46 Pilate. |
| (Tableaux). | 47 Ecce Homo. |
| 18 Simon of Bethany. | 48 Barabbas. |
| 19 Mary Magdalene anoints Christ's | 49 The Roman Centurion. |
| Feet. | 50 Simon of Cyrene. |
| 20 Christ blessing Mary Magdalene. | 51 The Crucifixion. |
| 21 The Parting at Bethany. | 52 Descent from the Cross. |
| 22 Martha. | 53 The two Mary's and John at the foot |
| 23 Lazarus. | of the Cross. |
| 24 Christ's Farewell to His Mother. | 54 Mary alone with the dead Christ |
| 25 Christ sends Peter and John to prepare | 55 The Resurrection. |
| for the Passover. | 56 Mary. |
| 26 The Request for the Upper Chamber | 57 John. |
| (Street Scene). | 58 The Ascension. |
| 27 Judas bargains with the Scourged | 59 The Monument by King Ludwig. |
| Traders. | 60 Valley of the Ammer, Sunrise. |
| 28 The Last Supper. | |

See Index to Slides at End of Catalogue.

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CHRISTMAS.

The rapid increase in the use of the Stereopticon by the Church and Sunday School, has created a demand for an appropriate series of slides for a Christmas entertainment. The list which follows has been selected by Rev. J. T. Ladd, an eminent Scholar and traveler, who has used the Stereopticon with telling effect in his own Sunday School and Church work, and has thus been fitted for the task which he has so well performed, of arranging the views which make up the series and writing the accompanying lecture.

- | | |
|---|--|
| 1 Christmas Bells. | 19 Jerusalem from Olivet. |
| 2 The Lord is Come. | 20 Jerusalem in its Grandeur—Day. |
| 3 The Angels Appearing to the Shep- | 21 Jerusalem in its Grandeur—Night. |
| herds. White. | 22 Presentation in the Temple—Dowling |
| 4 Song of the Angels. | 23 The Wise men Guided by the Star. |
| 5 Hymn—"Hark the Herald Angels | 24 The Adoration of the Wise men. (Hot |
| Sing." | man Portraits.) |
| 6 Bethlehem. | 25 The Flight into Egypt. (Hofman.) |
| 7 Kahn or Inn. | 26 Repose in Egypt. Merson. |
| 8 The Babe of Bethlehem—Dobson. | 27 Return to Nazareth. Dobson. |
| 9 The Nativity—Le Rolle. | 28 Nazareth—General View. |
| 10 Mary, Mother of Jesus. | 29 Nazareth, Fountain of the Virgin. |
| (Madonna della di Sassaferrato Fir- | 30 Nazareth, Women Carrying Water |
| enze, Gal. Uffizi.) | from the Fountain of the Virgin. |
| 11 Vergine col Figlio detta Madonna del | 31 A Village Scene. |
| Murillo—Firenze Gal. Pitti. | 32 The Home He Lived in. |
| 12 Mary and the Child. (Madonna di S. | 33 Mount Tabar. |
| Sisto, Raffaello.) | 34 Mount Herman. |
| 13 Mary and the Child. (Madonna della | 35 Redouin. |
| Seggiola, Raffaello.) | 36 Holy Family, Murillo. |
| 14 Bethlehem, Church of Nativity. | 37 Boys of Palestine. |
| 15 Bethlehem, Interior of Church of | 38 An Oriental School. |
| Nativity. | 39 Jesus' First Lesson. |
| 16 Bethlehem, Altar of Church of Nativity | 40 The Child Christ. |
| 17 Bethlehem Church, Spot of Birth of | 41 "Thanks be Unto God for his Un- |
| Jesus. | speakable Gift." |
| 18 Jerusalem North from Jacob's Well. | 42 A Merry Christmas. |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SCRIPTURE TEXTS AND READINGS

A—BIBLE READINGS

(Two or more verses.)

- | | |
|--|---|
| 1 Atonement of Christ—Selections | 12 Judas Betrays Christ—2 verses |
| 2 Bible Words of Instruction—Selections | 13 Reasons for Praise—Selections |
| 3 Birth of Christ—Narrative, Matt. 2: 1-12 | 14 Seeking the Lord—3 verses |
| 4 Birth of Christ, Prophecy—Selections | 15 The New Heart—Ezek. 36:25-27 |
| 5 Birth of Christ, Prophecy and Fulfillment—2 verses | 16 The Pharisees Also Came—Matt. 16:1-20 |
| 6 Casting Lots for Christ's Garments—4 verses | 17 There is One Mediator—3 verses |
| 7 Christ Our Passover—Selections | 18 The Way of Salvation—Selections |
| 8 Divinity of Christ—Selections | 19 What Jesus Taught—the Beatitudes |
| 9 Exhortations to Praise—Selections | 20 Wherefore, by Their Fruits—4 verses |
| 10 Golden Precepts—Selections | 21 Wine is a Mock—Prov. 20:1 and 23:29-34 |
| 11 Important Questions Answered—Selections | 22 Woes to Evil Doers—Hab. 2:9, 12, 15 |

B—SCRIPTURE TEXTS

Plain type

- | | |
|---|---|
| 1 Among Whom Also—Eph. 2:3 | 13 For God so Loved the World—John 3:16 |
| 2 And a Clean Person Shall Sprinkle—Num. 19:18-19 | 14 God so Loved the World—John 3:16 |
| 3 And He Shall Sit as a Refiner—Mal. 3:3 | 15 He Rejoiced, Believing—Act. 16:34 |
| 4 As Moses Lifted Up—John 3:14-15 | 16 How Shall We Escape—Heb. 2:3 |
| 5 At Midnight Paul and Silas Prayed—Acts 16:25 | 17 I, indeed Baptize You—Matt. 3:11 |
| 6 Behold, I was Shapen—Psalm 51:5 | 18 If We say that We have no Sin—1 John 1:8 |
| 7 Behold the Lamb of God—John 1:29 | 19 Purge Me With Hyssop—Ps. 51:7 |
| 8 Believe in the Lord Jesus Christ—Acts 16:31 | 20 Sirs, what Must I Do—Acts 16:30 |
| 9 Create in Me a Clean Heart—Psalm 51:10 | 21 The Heart is Deceitful—Jer. 17:9 |
| 10 Doxology—Praise God from whom | 22 The Wind Bloweth—John 3:8 |
| 11 Except a Man be Born—John 3:5 | 23 Therefore, if any Man—11 Cor. 5:17 |
| 12 For from Within—Mark 7:21-23 | 24 There is Nothing from Without—Mark 7:15 |
| | 25 Thou Shalt Love the Lord—Luke 10:27 |

²²⁷See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SCRIPTURE TEXTS AND READINGS—(Continued)

C—SCRIPTURE TEXTS

Ornamental Letters

- | | |
|---|--|
| 1 Abide in Me, and I in You. | 13 Him that Cometh unto Me, I will in no wise Cast Out |
| 2 "Amen" | 14 I am the Way, and the Truth, and the Life |
| 3 Benediction—"The Grace of Our Lord," etc. | 15 I have Caused Thine Iniquity, etc. |
| 4 Benediction—"The Lord Bless Thee," etc. | 16 I will Guide Thee with Mine Eye |
| 5 Cease to do Evil, Learn to do Well | 17 No Man, having Put, etc. |
| 6 Flee from the Wrath to Come | 18 The Drunkard and the Glutton shall Come to Poverty |
| 7 For Everyone that Asketh Receive, etc. | 19 Though I Walk through the Valley, etc. |
| 8 For God so Loved, etc. | 20 This is the Victory, etc. |
| 9 For Straight is the Gate, etc. | 21 Watch, for ye Know not, etc. |
| 10 For the Wages of Sin is Death | 22 When I Consider thy Heavens, etc. |
| 11 God is Our Refuge, etc. | 23 The Golden Rule—Matt. 7:12 |
| 12 He Brought Me up out of the Miry Clay | |

D—ILLUSTRATED TEXTS

with Appropriate Pictures

(Texts marked † have additional, disconnected quotations.)

- | | |
|---|--|
| 1 Above all things have Fervent Charity | 17 Choose the Things that Please Me* |
| 2 All for Jesus, Whatsoever ye do, etc. | 18 Choose you This Day whom ye will Serve |
| 3 An Inheritance Incorruptible, etc. | 19 Christ Our Life* |
| 4 Arise, ye Dead, and Come to Judgment | 20 Commit thy Way unto the Lord* |
| 5 As a Little Child* | 21 Delight Thyself also in the Lord |
| 6 As thy Days, so shall thy Strength be | 22 Even Christ Pleased not Himself* |
| 7 Be all our Fresh, our Youthful Days, etc. | 23 Fear the Lord and Serve Him |
| 8 Be Strong, and of Good Courage* | 24 Flee from the Wrath to Come |
| 9 Be Strong in the Lord, etc. | 25 Forget not all His Benefits* |
| 10 Be ye Followers of Me* | 26 Give Thanks unto the Lord, for He is Good |
| 11 Be ye Holy, for I am Holy | 27 God hath Reconciled Us to Himself by Jesus Christ |
| 12 Blessed are the Meek, etc. | 28 God, whose I am, and Whom I Serve |
| 13 Blessed are They that Put their Trust in Him | 29 Grieve not the Holy Spirit of God |
| 14 Call upon Me in the Day of Trouble, etc. | 30 God Shall Wipe Away all Tears, etc. |
| 15 Calm on the List'ning Ear of Night | 31 He Abideth Faithful* |
| 16 Come, Heaven's Melodious Strains | 32 Hearken Unto the Prayer, etc. |
| | 33 He is Able to Succor Them that are Tempted |
| | 34 He is Altogether Lovely |

²²⁷See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SCRIPTURE TEXTS AND READINGS—(Continued)

- | | |
|---|--|
| 35 He Knoweth the Way that I take | 65 Let us Run with Patience, etc. |
| 36 He Leadeth Me Beside the Still Waters | 66 Little Children, Praise the Savior, etc. |
| 37 He shall Feed His Flock, etc. | 67 Looking Unto Jesus |
| 38 He that Believeth on Me hath Everlasting Life | 68 Looking Unto Jesus; for Strength for Peace, for Victory |
| 39 He that Followeth Me shall not Walk in Darkness | 69 My People shall Dwell in a Peaceable Habitation |
| 40 He will Fulfill the Desire of Them that Fear Him | 70 Murder, Drunkenness, Revelings, and Such Like |
| 41 He will Love Thee, and Bless Thee | 71 No Good Thing will He Withhold, etc. |
| 42 Him that Cometh to Me, etc. | 72 Obey My Voice and I will be Your God |
| 43 I am the Good Shepherd, etc. | 73 O, Dearly, Dearly has He Loved, etc. |
| 44 If ye Love Me, Keep my Commandments | 74 Our God is Able* |
| 45 I have Loved Thee with an Everlasting Love | 75 Peace on Earth, etc. |
| 46 I have Redeemed Thee, etc. | 76 Praise the Lord for His Mercy Endureth Forever |
| 47 In all thy Ways Acknowledge Him | 77 Remember the Words of the Lord Jesus: "Lo, I am With You Always." |
| 48 In the Lord Jehovah is Everlasting Strength | 78 Satisfy us Early, etc. |
| 49 I Love Them that Love Me, etc. | 79 Serve the Lord* |
| 50 Incline Your Ear, and Come unto Me | 80 Serve the Lord with Gladness, etc. |
| 51 I, the Lord, am thy Savior, thy Redeemer | 81 Set a Watch, O, Lord, etc. |
| 52 I, the Lord, have Called Thee, etc. | 82 Set Your Affection on Things Above* |
| 53 It is Appointed unto All Men, etc. | 83 Stand, Therefore, Having, etc. |
| 54 It is God that Girdeth me with Strength | 84 Suffer the Little Children, etc. |
| 55 I will go Forth in the Strength of the Lord | 85 Take ye Heed, Watch and Pray. |
| 56 Jesus said, "I am the Bread of Life," etc. | 86 Teach me Thy Way, O, Lord* |
| 57 Jesus said, "Whosoever Drinketh," etc. | 87 That in all things He May Have the Pre-eminence. |
| 58 Jesus, who Lived Above the Sky, etc. | 88 The Beloved of the Lord shall Dwell in Safety |
| 59 Judge Not, and ye shall not be Judged | 89 The Blessing of the Lord it Maketh Rich |
| 60 Keep Yourselves in the Love of God | 90 The Lord God is a Sun and Shield |
| 61 Keep Yourselves in the Love of God* | 91 The Lord is Good unto Them that Wait for Him. |
| 62 Let all Those that Seek Thee Rejoice and be Glad in Thee | 92 The Lord is Nigh unto all them that call upon Him |
| 63 Let us not be Weary in Well Doing, etc. | 93 The Lord lift up His Countenance, etc. |
| 64 Let us not be Weary, etc. | 94 The Lord Shall be Thy Confidence |
| | 95 The Lord shall Command the Blessing upon thee. |

*See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SCRIPTURE TEXTS AND READINGS—(Continued)

- | | |
|---|---|
| 96 The Lord will give Strength unto His People. | 106 Trust in the Lord with All Thine Heart. |
| 97 The Love of Christ Constraineth Us. | 107 Unto You, therefore, which Believe, He is Precious. |
| 98 The Name of the Lord is a Strong Tower. | 108 Ye shall Call upon Me and I will Harken unto You. |
| 99 There is One Mediator, etc. | 109 Your Father Knoweth what Things Ye have Need of. |
| 100 There shall be no Night there, etc. | 110 Walk in Love, as Christ, etc. |
| 101 Those that Seek Me Early Shall Find Me. | 111 What Time I am Afraid, etc. |
| 102 Thou Crownest the Year with Thy Goodness. | 112 While I Live I will Praise the Lord. |
| 103 Thou shalt Guide me with Thy Counsel, etc. | 113 While I Live, etc.* |
| 104 Thou wilt Shew me the Path of Life. | 114 Whosoever Drinketh, etc.* |
| 105 Trust in Him at All Times | 115 Whosoever shall Call upon the Name, etc. |

*See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

RELIGIOUS SONG SLIDES.

THE HOLY CITY.

Life Posing, Colored Only, Price per Set, \$8.50

The interest of the audience in such a lecture as "In His Steps" is increased by the proper introduction of sacred songs. "The Holy City" has been illustrated by seventeen beautiful slides and appropriate title, and is one of the most popular of the present day. The dreamer is represented by life posing, and as he lies asleep on his couch, the visions described in the song appear successively upon the screen, as the slides are projected in their proper order, and the audience are held in rapt attention from the beginning to the end.

- 1 Last night I lay a-sleeping, there came a dream so fair,
- 2 I stood in old Jerusalem, beside the Temple there;
- 3 I heard the children singing, and ever as they sang,
- 4 Methought the voice of Angels from Heaven in answer rang,
- 5 Jerusalem, Jerusalem, lift up your gates and sing;
- 6 Hosanna in the highest, Hosanna to your King!
- 7 And then methought my dream was changed, the streets no longer rang
- 8 Hush'd were the glad Hosannas, the little children sang.
- 9 The sun grew dark with mystery, the morn was cold and chill,
- 10 As the shadow of a cross arose upon a lonely hill.
- 11 Jerusalem, Jerusalem, Hark! how the Angels sing;
- 12 Hosanna in the highest! Hosanna to your King!
- 13 And once again the scene was changed, new earth there seemed to be;
- 14 I saw the Holy City beside the tideless sea;
- 15 The light of God was on its streets, the gates were open wide;
- 16 And all who would might enter, and no one was denied.
- 17 No need of moon or stars by night; nor sun to shine by day;
- 18 It was the new Jerusalem that would not pass away.
- 19 Jerusalem, Jerusalem, sing for the night is o'er,
- 20 Hosanna in the highest, Hosanna forevermore!

JESUS, SAVIOUR, PILOT ME.

Life Posing, Colored Only, Price per Set, \$4.50

- 1 Title Slide,
- 2 Jesus, Savior, pilot me, Over life's tempestuous sea;
- 3 Unknown waves, before me roll, Hiding rock and treach'rous shoal;
- 4 Chart and compass come from Thee: Jesus, Savior, pilot me.
- 5 As a mother stills her child, Thou canst hush the ocean wild;
- 6 Boist'rous waves obey Thy will, When thou say'st to them, "Be still!"
- 7 Wondrous Sovereign of the sea, Jesus, Savior, pilot me.
- 8 When at last I near the shore, And the fearful breakers roar,
- 9 'Twixt me and the peaceful rest, Then, while leaning on Thy breast,
- 10 May I hear Thee say to me, "Fear not, I will pilot thee."

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

RELIGIOUS SONG SLIDES—(Continued).

FROM GREENLAND'S ICY MOUNTAINS.

- | | |
|------------------------------------|-----------------------------------|
| 1 "From Greenland's Icy Mountains" | 8 Salvation, O Salvation |
| 2 From India's Coral Strand | The Joyful Sound Proclaim |
| 3 From Many an Ancient River, etc. | 9 Till Earth's Remotest Nation |
| 4 From Many a Palmy Plain | Has Learned Messiah's Name |
| 5 What tho' the Spicy Breezes Blow | 10 Waft, Waft ye Winds His Story |
| Soft o'er Ceylon's Isle | And You, ye Waters, Roll |
| 6 The Heathen in His Blindness | 11 Till o'er Each Ransomed Nation |
| Bows Down to Wood and Stone | The Lamb for Sinners Slain |
| 7 Can We Whose Souls Are Lighted | 12 Redeemer, King, Creator |
| With Wisdom from on High | In Bliss Returns to Reign |

LEAD KINDLY LIGHT.

- | | |
|-----------------------|-----------------------|
| 1 "The Night is Dark" | 3 "O'er Moor and Fen" |
| 2 "I Loved to Choose" | 4 "And with the Morn" |

NINETY AND NINE.

- | | |
|-----------------------------------|--------------------------------------|
| 1 There Were Ninety and Nine | 7 Lord, Whence Are Those Blood |
| 2 Away on the Mountains, Wild and | Drops? |
| Bare | 8 Lord, Whence Are Thy Hands so |
| 3 But the Shepherd Made Answer | Rent and Torn |
| 4 And Although the Road Be Rough | 9 There Arose a Glad Cry to the |
| and Steep | Gates of Heaven |
| 5 How Deep Were the Waters | 10 Rejoice, for the Lord Brings Back |
| Crossed | His Own! |
| 6 Ere He Found His Sheep that Was | |
| Lost | |

THROW OUT THE LIFE LINE.

- | | |
|------------------------------------|------------------------------------|
| 1 Throw out the Life Line Across | 4 Winds of Temptations and Billows |
| the Dark Wave | of Woe |
| 2 Throw out the Life Line, Someone | Will Soon Hurl Them out Where |
| is Drifting Away | the Dark Waters Flow |
| 3 See, He is Sinking; O Hasten To- | 5 Hasten, My Brother, No Time for |
| day | Delay |
| And out with the Life Boat; Away | But Throw out the Life Line and |
| Then, Away | Save Them To-day |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

RELIGIOUS SONG SLIDES—(Continued).

ROCK OF AGES.

Life Posings.

- | | | | |
|---|------------------------------------|----|------------------------------------|
| 1 | Introductory | 9 | Naked, come to thee for dress. |
| 2 | Rock of Ages, cleft for me! | 10 | Helpless, look to thee for grace; |
| 3 | Let me hide myself in thee; | 11 | Vile, I to the fountain fly, |
| 4 | Let the water and the blood, | 12 | While I draw this fleeting breath, |
| 5 | From thy wounded side that flowed, | 13 | When my eyelids close in death, |
| 6 | Be of sin the double cure; | 14 | See thee on thy Judgment throne, |
| 7 | Nothing in my hand I bring, | 15 | Rock of Ages, cleft for me! |
| 8 | Simply to thy cross I cling; | | Let me hide myself in thee. |

ILLUSTRATED HYMNS.

Illustration and Words on Each Slide.

The Great Physician,	6 Slides	Pull for the Shore,	6 Slides
Work for the Night is Coming,	6 "	Return, O Wanderer,	3 "
Yield Not to Temptation,	6 "	Nearer, My God, to Thee,	5 "
Jesus, Lover of My Soul,	8 "	Stand Up for Jesus,	8 "

SACRED SONGS.

Title Slides, 50c.

No.	No. Slides	No.	No. Slides
132	Abide With Me No title slide 12	114	Stand Up for Jesus No title slide 8
81	Holy City, New Life Posings 18	133	Tell Me the Old, Old Story No title slide 5
108	Jesus, Lover of My Soul No title slide 8	215	Tell Mother I'll Be There 17
201	Jesus, Savior, Pilot Me No title slide 10	115	The Great Physician No title slide 6
161	Lead Kindly Light No title slide 4	134	The Lost Chord 9
109	Nearer, My God, to Thee No title slide 5	145	Where is My Wandering Boy Tonight? No title slide 6
85	New Born King, The 12	145a	Where is My Wandering Boy Tonight? New Life Posings 17
110	Ninety and Nine 10	116	Work, for the Night is Coming No title slide 6
111	Pull for the Shore No title slide 6	117	Yield Not to Temptation No title slide 6
112	Return O Wanderer No title slide 3		
113	Rock of Ages No title slide 8		
113a	Rock of Ages, New Life Posings 15		

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

RELIGIOUS SONG SLIDES—(Continued)

1 Title "TELL MOTHER I'LL BE THERE."

Life Posing, Colored Only, Price per Set \$8.00

- | | | | |
|---|--|----|---|
| 2 | When I was but a little child, how well I recollect, | 8 | When I became a prodigal, and left the old roof-tree, |
| 3 | How I would grieve my mother with my folly and neglect; | 9 | She almost broke her loving heart in mourning after me. |
| 4 | And now that she has gone to heav'n, I miss her tender care; | 10 | And day and night she prayed to God to keep me in his care: |
| | O Saviour, tell my mother I'll be there! | | O Saviour, tell my mother I'll be there! |
| 5 | Though I was often wayward, she was always kind and good, | 11 | One day a message came to me, it bade me quickly come |
| 6 | So patient, gentle, loving, when I acted rough and rude; | 12 | If I would see my mother ere the Saviour took her home; |
| 7 | My childhood griefs and trials she would gladly with me share; | 13 | I promised her before she died, for heaven to prepare; |
| | O Saviour, tell my mother I'll be there! | | O Saviour, tell my mother I'll be there! |

CHORUS.

- 14 Tell mother I'll be there, in answer to her prayer,
15 This message blessed Saviour to her bear;
16 Tell mother I'll be there, heaven's joys with her to share,
17 Yes, tell my darling mother I'll be there.

The above illustrated song will be found a most excellent companion to the song "Where is My Wandering Boy To-Night," found elsewhere in this catalogue. Where both songs are used, each will greatly increase the value of the other.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

RELIGIOUS SONG SLIDES—(Continued)
WORK, FOR THE NIGHT IS COMING.

0 Title

Life Posing, Colored Only, Price per Set, \$6.00.

(Words with Illustration on each Slide.)

- | | |
|---|---|
| 1 Work, for the night is coming,
Work through the morning hours; | 5 Work, for the night is coming,
Work through the sunny noon |
| 2 Work while the dew is sparkling,
Work 'mid springing flowers; | 6 Fill brightest hours with labor,
Rest comes sure and soon. |
| 3 Work when the day grows brighter,
Work in the glowing sun; | 7 Give every flying minute
Something to keep in store; |
| 4 Work, for the night is coming,
When man's work is done. | 8 Work, for the night is coming,
When man works no more. |
- 9 Work, for the night is coming,
Under the sunset skies;
10 While their bright tints are glowing,
Work, for daylight flies.
11 Work till the last beam fades—
Fadeth to shine no more;
12 Work, while the night is dark'ning,
When man's work is o'er

HYMNS—Words and Music.

Hymns marked "A", have words only.

- | | |
|---------------------------------------|--------------------------------------|
| 1 A Charge to keep I have | 51* God Be With You Till We Meet |
| 2* A Mighty Fortress is Our God | Again |
| 3 A Shelter in the Time of Storm | 52 God Bless Our Sunday School |
| 4 All Hail the Power of Jesus' Name | 53 God Gave Us Each a Talent |
| 5* All Hail the Power of Jesus' Name | 54 God Speed the Right |
| 6 All People that on Earth do Dwell | 55 Golden Shore, The |
| 7 All the Way My Savior Leads Me | 56 Guide Me |
| 8* Almost Persuaded | 57 Guiding Hand, The |
| 9 America | 58 Hark the Herald Angels Sing |
| 10* America | 59 Hasten Sinner to be Wise |
| 11 Arise, My Soul, Arise | 60 Haven of Rest, The |
| 12 As with Gladness Men of Old | 61 He Died for You and Me |
| 13 At the Cross | 62 He Leadeth Me |
| 14 At the Feast of Belshazzar | 63 Heavenly Call, Chorus only |
| 15 Awake My Soul in Joyful Lays | 64 Hold the Fort |
| 16* Battle Cry of Freedom | 65 Holy, Holy, Holy |
| 17* Battle Hymn of the Republic | 66 Home of the Soul |
| 18 Beautiful Beckoning Hands | 67 Home over There, The |
| 19 Behold the Bridegroom Cometh | 68 Home, Sweet Home |
| 20 Beulah | 69 How Firm a Foundation |
| 21 Blessed Assurance | 70 How Bright the Hope that Calv'ry |
| 22 Blessed Be the Fountain | Brings |
| 23 Blessed Be the Name | 71 I Am Coming Lord |
| 24 Blest Be the Tie that Binds—Dennis | 72 I Am Coming to the Cross |
| 25 Bringing in the Sheaves | 73 I Am Glad There is cleansing in |
| 26 Bringing in the Sheaves | the Blood |
| 27 Buds of Promise | 74* I Am so Glad that Our Father in |
| 28 Cast Thy Bread Upon the Waters | in Heaven |
| 29 Child of a King, The | 75 I Cannot Live Without Thee |
| 30 Christ Receiveth Sinful Men | 76 I Gave My Life for Thee |
| 31 Close to Thee | 77 I Gave My Life for Thee |
| 32 Come Let Us Join Our Cheerful | 78 I Heard the Voice of Jesus Say |
| Songs | 79 I Know that My Redeemer Lives |
| 33 Come Let Us Join Our Cheerful | 80 I Love to Tell of Him |
| Songs | 81 I Need Thee Every Hour |
| 34 Come, Said Jesus' Sacred Voice | 82 I Stretch My Hands to Thee |
| 35 Come Thou Fount | 83* I Think When I Read the Word of |
| 36 Come to the Savior | Scripture |
| 37 Come to Zion's Gate | 84 I Want a Wonderful Story |
| 38 Come Unto Me | 85 I Will Sing the Wonderful Story |
| 39 Come Ye Disconsolate | 86 I Will Sing the Wonderful Story |
| 40 Cries of Woe and Woes of Life | 87 I'm a Pilgrim |
| 41 Divinity of Christ | 88 I'm the Child of a King |
| 42 Do the Right | 89 In a World Where Sorrow |
| 43 Eternal Life My Cry | 90 In a World Where Sorrow |
| 44 For the Home | 91 In the Christian Home in Glory |
| 45 Gate Ajar for Me | 92 In the Christian Cell I Sit |
| 46 Gloria Patri | 93 In the Cleft O Rock of Ages |
| 47 Glory, Glory, Hallelujah. | 94 It Came Upon the Midnight Clear |
| 48 Glory to His Name | 95 I've Reached the Land of Corn and |
| 49 Go Ye Into All the World | Wine |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HYMNS—Words and Music—Continued.

Hymns marked "*", have words only

- | | | | |
|------|------------------------------------|------|--|
| 97 | Jesus Bids Us Shine | 147 | Only a Step to Jesus |
| 98 | Jesus is Calling | 148 | Only Trust Him |
| 99 | Jesus Lover of My Soul | 149 | Onward, Christian Soldiers |
| 100 | Jesus Loves Even Me | 150 | Pilgrim Burdened with Thy Sin |
| 102* | Jesus of Nazareth Passeth By | 151 | Praise God from Whom All Bless-
ings Flow |
| 103 | Jesus Savior Pilot Me | 152 | Praise Him, Praise Him |
| 104 | Jesus the Reconciler | 153 | Praise the Lord O My Soul |
| 105 | Jesus the Water of Life will Give | 154 | Precious Jewels |
| 106 | Joy to the World | 155* | Precious Jewels |
| 107* | Joy to the World | 156 | Precious Name |
| 108 | Just As I Am | 157 | Redeemed |
| 109* | Just As I Am | 158* | Red, White and Blue |
| 110 | Killarney complete in three slides | 159 | Rescue the Perishing |
| 111 | Lead Kindly Light | 160 | Rest for the Weary |
| 112 | Let a Little Sunshine in | 161* | Ring the Bells of Heaven |
| 113 | Let the Children Come | 162* | Rock of Ages Cleft for Me |
| 114 | Let the Lower Lights be Burning | 163* | Safe in the Arms of Jesus |
| 115* | Let the Lower Lights be Burning | 164 | Saved by Grace |
| 116 | Let the Savior in | 165 | Savior Like a Shepherd |
| 117 | Let Your Light Shine | 166 | Scatter Sunshine |
| 118* | Light in the Darkness, Sailor | 167* | Scatter Sunshine |
| 119 | Look and Live | 168 | Seeking for Me |
| 120 | Lord Dismiss Us | 169 | Shall We Gather at the River |
| 121 | Lord will Provide, The | 170 | Shall We Meet Beyond the River |
| 122 | Majestic Sweetness Sits Enthroned | 171 | Shall You? Shall I? |
| 123* | Marching Through Georgia | 172 | Song of Salvation |
| 124* | Marching to Zion | 173* | Sorrow at the Cross |
| 125 | Master is Waiting, The | 174 | Spacious Firmament on High, The |
| 126 | Mid Pleasures and Palaces Tho' | 175 | Speed Away |
| 127 | We May Roam | 176 | Stand Like the Brave |
| 128* | More About Jesus | 177 | Stand Up for Jesus |
| 129 | More Love to Thee | 178 | Standing on the Promises |
| 130 | My Cross I've Taken | 179* | Star of Bethlehem |
| 131 | My Faith Looks Up to Thee | 180 | Sun of My Soul, Thou Savior Dear |
| 132 | My Hope is Built on Nothing Less | 181* | Sun of My Soul, Thou Savior Dear |
| 133 | My Jesus I Love Thee | 182 | Sunshine in the Soul |
| 134 | My Soul be on Thy Guard—Laban | 183 | Sweet By and By |
| 135* | Nearer the Cross | 184* | Sweet Hour of Prayer |
| 136 | Nearer My God to Thee | 185 | Take it to the Lord in Prayer |
| 137* | Ninety and Nine, The | 186 | Take My Heart, O Father Take |
| 138 | Nothing but the Blood | 187 | Thanksgiving Chant |
| 139 | O Could I Speak the Matchless | 188* | Tell Me the Old, Old Story |
| 140 | Worth | 189* | The Lord is Risen Indeed |
| 141* | O For a Thousand Tongues to | 190 | There is Life for a Look |
| 142 | Sing | 191 | There Shall be Showers of |
| 143* | O Happy Day that Fixed My | 192* | Blessings |
| 144 | Choice | 193 | This Day Shall Christian |
| 145 | O Little Town of Bethlehem | 194 | Tongues be Mute |
| 146 | O What Must It Be To Be There | 195* | Throw Out the Life Line |
| 147 | On Jordan's Stormy Banks | 196 | Thy Life was Given for Me |
| 148 | Once for All | 197* | To the Work |
| 149 | One More Day's Work for Jesus | | |

[28] See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HYMNS—Words and Music—Continued.

Hymns marked "*", have words only

- | | | | |
|------|--------------------------------|------|--------------------------------|
| 197* | Tramp, Tramp, Tramp | 211 | When I Survey the Wondrous |
| 198 | Waiting by the River | | Cross |
| 199 | Way of the Cross, The | 212 | When the Roll is Called Up |
| 200 | We Are Passing Away | | Yonder |
| 201 | We Shall Sleep But Not Forever | 213 | Where is My Wandering Boy |
| 202 | We will Stand for the Right | | Tonight? |
| 203 | We'll Never Say Good Bye | 214 | Where is Thy Refuge? |
| 204 | We'll Work Until We Die | 215 | While Shepherds Watched |
| 205 | We're on the Way to Canaan's | 216 | Whiter Than Snow |
| | Land | 217* | Why Do You Wait, Dear Brother? |
| 206 | What a Friend We Have in Jesus | 218* | Why Not Tonight? |
| 207 | What Shall the Harvest Be? | 219 | Wonderful Words of Life |
| 208* | What Shall the Harvest Be? | 220 | Work for the Night is Coming |
| 209* | What Will You Do With Jesus? | 221* | Ye Must Be Born Again |
| 210 | When I Can Read My Title Clear | 222 | Yes, There is Pardon for You |
| | | 223 | Yield Not to Temptation |

ILLUSTRATED HYMNS.

We have the following Hymn slides words and illustrations either colored at 50 cents each or plain at 25 cents each.

The following hymns have both words, illustrations and bar of music and price as above,

- | | | | |
|---|-----------------------------------|----|----------------------------------|
| 1 | Jesus Keep Me Near the Cross | 2 | My Jesus I Love Thee |
| 3 | God Be With You Till We Meet | 9 | Just as I am Without One Plea |
| | Again | 10 | More Love To Thee |
| 4 | Holy, Holy, Holy, Lord God | 11 | Nearer My God To Thee |
| | Almighty | 12 | Onward Christian Soldiers |
| 5 | I Gave My Life for Thee | 13 | Rock of Ages, Cleft for Me |
| 6 | I Heard the Voice of Jesus Say | 14 | Scatter Sunshine |
| 7 | In a World Where Sorrow Ever Will | 15 | Thy Life Was given for Me |
| | Be Known | 16 | This Day Shall Christian Tongues |
| 8 | I Think When I Read That Sweet | | Be Mute |
| | Story of Old | 17 | Let the Savior in |
| | | 18 | There is a Fountain |

[28] See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

ILLUSTRATED SONGS.

PRICE PER SLIDE, BEAUTIFULLY COLORED, 50 CENTS.

Number of slides in each song includes the title. Title Slides are furnished free with only Life Posing sets. All others are marked "No Title Slide," but when specially ordered Title Slides will be furnished at 50 cents each.

No.	No. Slides	No.	No. Slide
132	Abide With Me No title slide 12	27	From a Prison to Mother's Grave
65	America No title slide 8	29	Girl I Loved in Sunny Tennessee, The
199	Annie Laurie was to be a Soldier's Bride 17	190	Gliding Down the Waters of the Dear Old Mississippi
38	A Sailing Over the Sea 12	198	Goodby, Dixie Dear
188	Back Among the Clover and the Bees 16	208	Goodby, Maggie Doyle
96	Beauty is Only Skin Deep 17	26	He was a Playmate of Mine
124	Ben Bolt 16	169	Holla, Central, Give Me Heaven
82	Bird in a Gilded Cage, A 18	81	Holy City, The
46	Black Sheep Loves You Best of All, The 20	81a	Holy City, New Life Posings (\$12.75)
86	Blue and the Gray, The 18	74	Home of the Girl I Love, The
49	Break the News to Mother 12	62	Home, Sweet Home
186	By the Dear Old Delaware 18		No title slide
176	Bygone Days in Dixie 17	62a	Home, Sweet Home, New Life Posings
205	Colleen Bawn 18	175	I Long to See Them All Again
162	Come Home Soldier Boy in Blue 19	58	I Love Her Just the Same
50	Dear College Chums 24	4	I Love My Dolly Best
204	Dixie Boy 17	40	I was Once Your Wife
73	Don't be so Anxious to Run Down a Woman 14	143	I'll be There, I'll be There, Mary Dear
19	Don't Break Your Mother's Heart, Tom 15	35	I'm Going Back to Old Missouri
69	Don't Let Her Lose Her Way 14	153	I'm Wearing My Heart Away for You
39	Don't Say No, Daddy 14	56	If You Want to Go, Ma Honey, Why, You Can (Comic Song)
71	Dora Dooley 12	157	Illinois, Sweet Illinois
179	Down at the Baby Store 19	207	In a Hammock Built for Two
209	Down in Peaceful Valley 19	159	In Dear Old Fairyland
160	Down on the Farm 18	196	In Dear Old Dixie Land
214	Down the Mountain to Robert E. Lee 16	190	In Dear Old Georgia
171	Down Where the Swannee River Flows 17	80	In the Baggage Coach Ahead
127	East Lynne 18	91	In the House of Too Much Trouble
18	Face Upon the Barroom Floor, The 20	167	In the Wild and Woolly West
197	Farewell, My Annabelle 17	164	In the Village by the Sea
183	Farewell, Sweetheart May 21		

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In ordering slides, please give page of catalogue, number of slide and title.

ILLUSTRATED SONGS—(Continued).

No.	No. Slides	No.	No. Slides
95	I've a Longing in My Heart for You, Louise 21	35	Old Oaken Bucket 15
108	Jesus, Lover of My Soul No title slide 8	53	One Night in June 16
201	Jesus, Savior, Pilot Me No title slide 10	8	Only a Baby's Ragged Shoe 15
206	Just a Little Rocking Chair and You 18	124	Our Watchword's Death to Anarchy and Treason 13
184	Just Across the Bridge of Gold 17	36	Paint Me a Picture of the Old Fireside 15
37	Just as the Sun Went Down 13	185	Pal of Mine 18
103	Just at the Turn of the Tide 20	194	Pals, Good Old Pals 17
54	Just Behind the Times 21	213	Passing Down the Line of the Blue and Gray 12
173	Just for the Sake of Society 17	99	Picture Without a Frame 21
33	Just Tell Her That I Loved Her, Too 13	156	Pictures from Days Gone By 18
111	Just to Kiss Her Tears Away 17	180	Please Come and Play in My Yard 17
142	Just Where the Road Turns, Kate 17	136	Please Leave the Gate Ajar 17
121	Last Night as the Moon was Shining 21	84	Pliny Come Kiss Your Baby, fine Coon Song 21
161	Lead Kindly Light No title slide 4	111	Pull for the Shore No title slide 6
90	Like a Bird with a Broken Wing 25	112	Return, O Wanderer No title slide 3
212	Like the Rose, You're the Fairest Flower 18	162	Ring Down the Curtain 18
22	Little Boats Should Keep Close to the Shore 22	21	Rock Me to Sleep, Mother 13
131	Little Empty Nest, A 16	113	Rock of Ages No title slide 8
139	Little Place that I Call Home 20	113a	Rock of Ages, New Life Posings 15
163	Man in the Overalls, The 18	41	She Died on the Wedding Day 19
55	Maizy, My Dusky Daisy 18	137	She Died on the Wedding Day 19
19	Marching Through Georgia No title slide 6	30	She Was a Soldier's Girl 14
52	Mid the Green Fields of Virginia 18	192	See, Kentucky, See, a March 17
87	My Heart's Tonight in Tennessee 16	126	Shenandoah 18
16	My Mother Was a Northern Girl 17	178	Songs of the Old South 20
1	My Old Kentucky Home No title slide 6	114	Stand Up for the Old South 8
13	My Old New England Home 13	68	Stand Up for the Old South 21
14	My Old New Hampshire Home 14	20	Stand Up for the Old South 18
77	My Will will Find a Way 18	61	Stand Up for the Old South No title slide 6
109	Nearer My God to Thee No title slide 5	203	Stand Up for the Old South No title slide 18
85	New Born King, The 12	63	Stand Up for the Old South No title slide 14
110	Ninety and Nine 10	83	Sweethearts and Roses 22
166	Off the Massachusetts Coast 17	72	Put on the Uniform of a Soldier and Not a Soldier to Be 16
94	Old Black Joe, New Life Posings 12	172	Put on that Beautiful Story 17
		133	Tell Me the Old, Old Story No title slide 5
		80	Terrible Texas Storm 18

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ILLUSTRATED SONGS—(Continued).

No.	No. Slides	No.	No. Slides
144 That Grand Amen	13	210 When the Flowers Bloom in	18
211 The Blue Grass Shore	16	Spring Time, Molly Dear	18
115 The Great Physician	No title slide 6	158 When the Frost is on the Flower	17
134 The Lost Chord	No title slide 10	177 When the Frost is on the Pump-	18
165 There's a Mother Always Wait-	20	kin, Maggie Dear	18
42 There's Where My Heart is To-	13	Gray	17
night	13	78 When the Gold was Turning	17
120 Things in the Bottom Drawer	17	23 When the Harvest Days are	17
104 'Tis Not Always Bullets that Kill	21	Over	17
106 Tobie, I Kind o' Likes You	23	147 When the Lilacs Bloom Again	17
125 Two Congregations	22	195 When the Orioles are Nesting	18
57 Two Little, Blue Little Shoes	15	Once Again	18
55 Two Sweethearts of Mine	12	168 When We Were Boys	18
189 Waltz Must Change to a March,	18	145 Where is My Wandering Boy	6
Marie	18	Tonight? No title slide	6
193 Wait Till the Sun Shines, Nellie	18	145a Where is My Wandering Boy	17
15 We All Grow Old in Time	18	Tonight? New Life Posings	17
105 We Were Happy Once Together,	19	192 Where the Morning Glories	18
Kate and I	19	Twine Around the Door	18
31 When I'm Big I'll be a Soldier	15	152 Where the Silvery Colorado	17
6 When I Return We'll be Wed	14	Wends Its Way	17
50 When Kate and I Were Coming	17	129 While the Convent Bells Were	17
Through the Rye	17	Ringing	17
100 When the Birds Go North Again	20	51 Will I Find My Mamma There	16
138 When the Blue Sky Turns to	18	116 Work for the Night is Coming	6
Gold	18	No title slide	6
		117 Yield Not to Temptation	No title slide 6

SONGS THAT NEVER GROW OLD

Title Slides, 50c.

65 America	No title slide 8	61 My Old Kentucky Home	No title slide 6
154 Ben Bolt	16	94 Old Black Joe, New Life Pos-	12
62 Home, Sweet Home	No title slide 4	ings	15
62a Home, Sweet Home, New Life	19	35 Old Oaken Bucket	15
Posings	19	63 Swanee Ribber, New Life P-	14
119 Marching Through Georgia	No title slide 6	ings	14
		64 Star Spangled Banner	No title slide 6

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In ordering slides, please give page of catalogue, number of slide and title.

ILLUSTRATED SONGS—(Continued).

COME HOME, FATHER.

- | | |
|--|--|
| 1 Father, dear father, come home with me now.
The clock in the steeple strikes one. | 4 Indeed he is worse, Ma says he will die.
Perhaps ere the morning shall dawn. |
| 2 With poor brother Benny so sick in her arms,
And no one to help her but me. | 5 Father, dear father, come home with me now.
The clock in the steeple strikes three. |
| 3 Father, dear father, come home with me now,
The clock in the steeple strikes two. | 6 Yes, we are alone, poor Benny is dead,
And gone with the angels of light. |

1. WHERE IS MY BOY TONIGHT?

"Where is My Wandering Boy Tonight?"

- | | |
|---|---|
| 2 Where is my wandering boy to-night,
The boy of my tenderest care;
3 The boy that was once my joy and light,
The child of my love and prayer? | 10 O could I see you now, my boy,
As fair as in olden time;
11 When prattle and smile made home a joy,
And life was a merry chime. |
| 4 O where is my boy to-night?
O where is my boy to-night?
5 My heart o'erflows, for I love him, he knows;
O where is my boy to-night? | 12 O where is my boy to-night?
O where is my boy to-night?
13 My heart o'erflows, for I love him, he knows;
O where is my boy to-night? |
| 6 Once he was pure as morning dew,
As he knelt at his mother's knee;
7 No face was so bright, no heart more true,
And none was so sweet as he | 14 Go for my wandering boy to-night,
Go search for him when you will,
15 But bring him to me with all his blight,
And tell him I love him still. |
| 8 O where is my boy to-night?
O where is my boy to-night?
9 My heart o'erflows, for I love him, he knows;
O where is my boy to-night? | 16 O where is my boy to-night?
O where is my boy to-night?
17 My heart o'erflows, for I love him, he knows;
O where is my boy to-night? |

SWANEE RIVER.

- | | |
|---|---|
| 1 'Way Down Upon de Swanee Ribber | 5 All 'round de Little Farm I Wand'ered |
| 2 Dere's Where My Heart is Turn'ing Ebber | 6 When I Was Playing Wid My Brudder |
| 3 All Up and Down de Whole Creation | 7 One Little Hut Among de Bushes |
| 4 Chorus—All de World am Sad and Dreary | 8 When Will I See de Bees a-Humming |

ILLUSTRATED SONGS—(Continued)

THE OLD OAKEN BUCKET.

This old favorite poem has been illustrated with beautiful scenes from the Gulf Coast and other appropriate sections of our country, and the fifteen beautiful views as indicated below make one of the finest illustrations that have ever been brought before the public. Colored only. Price, 50 cents each.

- | | |
|---|---|
| 1 How dear to my heart are the scenes of my childhood,
When fond recollection presents them to view; | 10 The moss covered bucket I hail as a treasure,
For often at noon when returned from the field, |
| 3 The orchard, the meadow, the deep tangled wild wood, | 11 I found it a source of exquisite pleasure,
The sweetest and purest that nature can yield. |
| 4 And every loved spot which my infancy knew. | 12 And now far removed from the loved situation,
The tear of regret will intrusively swell, |
| 5 The wide spreading stream and the mill that stood by it, | 13 As fancy reverts to my father's plantation, |
| 6 The bridge and the rock where the cataract fell; | 14 And sighs for the bucket that hung in the well. |
| 7 The cot of my father, the dairy house by it, | 15 The old oaken bucket, the iron bound bucket,
The moss covered bucket that hung in the well. |
| 8 And e'en the rude bucket that hung in the well. | |

REFRAIN

- 9 The old oaken bucket, the iron bound bucket,
The moss covered bucket that hung in the well.

REFRAIN

- 15 The old oaken bucket, the iron bound bucket,
The moss covered bucket that hung in the well.

MARCHING THROUGH GEORGIA.

- | | |
|------------------------------------|----------------------------|
| 1 "Bring the Good Old Bugle, etc." | 4 "Sherman's Yankee Boys" |
| 2 "How the Darkies Shouted" | 5 "We Made a Thoroughfare" |
| 3 "There Were Union Men" | 6 "Hurrah, Hurrah" |

MY COUNTRY 'TIS OF THEE.

- | | |
|---|------------------------------|
| 1 "My Country, 'tis of Thee" | 5 Let Music Swell the Breeze |
| 2 "Land Where My Fathers Died" | 6 Let Mortal Tongues Awake |
| 3 My Native Country, Thee, Land of the Noble Free | 7 Author of Liberty |
| 4 I Love Thy Rocks and Hills, Thy Woods and Templed Hills | 8 With Freedom's Holy Light |

STAR SPANGLED BANNER.

- | | |
|---|--|
| 1 O, Say, Can You See, by the Dawn's Early Light | 4 And Where is that Banner Who's Vauntingly Swore |
| 2 And the Rocket's Red Glare, the Bombs Bursting in the Air | 5 Oh, Thus Be it Ever When Freedom's men Shall Stand |
| 3 On the Shore Dimly Seen Thro' the Mist of the Deep | 6 And this be Our Motto, In God We Trust |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HOME, SWEET HOME

ILLUSTRATED WITH BEAUTIFUL SLIDES FROM LIFE POSING.

- | | |
|---|---|
| 2 Mid pleasures and palaces though we may roam, | 10 An exile from home, splendor dazzles in vain; |
| 3 Be it ever so humble, there's no place like home. | 11 Oh, give me my lowly thatched cottage again; |
| A charm from the skies seems to hallow us there. | The birds singing gaily, that come at my call, |
| 4 Which seek thro' the world is ne'er met with elsewhere. | 12 Give these and that peace of mind dearer than all. |

REFRAIN

- Home, home, sweet, sweet home,
There's no place like home, there's no place like home.

REFRAIN

- Home, home, sweet, sweet home,
There's no place like home, there's no place like home.

- | | |
|--|--|
| I gaze on the moon as I tread the drear wild, | 14 How sweet 'tis to sit 'neath a fond father's smile. |
| 6 And feel that my mother now thinks of her child; | The care of a mother to soothe and beguile |
| 7 As she looks on that moon from our dear cottage door. | 15 Let others delight 'mid new pleasures to roam |
| 8 Thro' the woodbine whose fragrance shall cheer me no more. | But give me, oh! give me the pleasure of home. |

REFRAIN

- Home, home, sweet, sweet home,
There's no place like home, there's no place like home.

REFRAIN

- Home, home, sweet, sweet home,
But give me, oh! give me the pleasures of home.

- 17 To thee I'll return over-burdened with care.
The heart's dearest solace will smile on me there;
18 No more from that cottage again will I roam,
Be it ever so humble, there's no place like home.

REFRAIN

- 19 Home, home, sweet, sweet home,
There's no place like home, there's no place like home.

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COMIC SLIDES.

- 1 Man and the Tiger
 - (a) Opening the Question
 - (b) Bengal Ease
 - (c) The Artful Dodge
 - (d) Look Before You Leap
 - (e) Under Cover
 - (f) Increasing the Interest of the Tail
- 2 (a) Joy—He sees His Angelina Turning the Corner
- (b) Horror—Angelina Sees Him Turning the Corner
- 3 (a) Wake up, January, There's Fun Coming
- (b) Whoop'er up, January
- 4 Papa's Revolver
 - (a) "Wonder if 'tis Loaded."
 - (b) It was
- 5 Poker Game
 - (a) Three of a Kind
 - (b) The Bluff
- 6 The Arkansaw Traveler—Two Slides
- 7 Man on the Ladder
 - (a) "Go 'way Down dar."
 - (b) "I knew Mischief was Breeding"
- 8 (a) The Rael Convaynience of Married Life
- (b) The Onconvaynience of Single Life
- 9 Darktown Lawn Party
 - (a) A Bully Time
 - (b) Music in the Air
- 10 (a) A Load of Hay for Sale
- (b) Hay Sold and Delivered
- 11 The Mule Train
 - (a) Up Grade. "Where is dis yere Promised Land?"
 - (b) Down Grade. "Clare de Track, for We's a-coming"
- 12 Watermelon Eater
 - (a) "Dey Say I can't"
 - (b) "But I'se Done Gone Done it"
- 13 The Serenade
 - (a) The Summit of Happiness
 - (b) The Depth of Despair
- 14 Darktown Fire Brigade
 - (a) To the Rescue
 - (b) Saved
- 15 (a) Laying Back Stiff for a Brush
- (b) Hung up with the Starch Out
- 16 (a) Finding of Moses by Mark Twain.
- (b) Finding of Moses by Mark Twain.
- 17 (a) The Nightmare.
- (b) The Nightmare.
- 18 Persimmons and the Baby.
 - (a) Persimmons minds the Baby.
 - (b) Persimmons' Granny.
 - (c) Persimmons with the Baby on a Raft.
 - (d) The Mother Finds Her Baby.
- 19 Photographing the Baby (4 numbers).
- 20 Laughing Pets.
 - (a) That's Funny.
 - (b) Very Funny.
 - (c) Very, Very Funny.
- 21 Young Auctioneer.
 - (a) Going.
 - (b) Going.
 - (c) Gone.
- 22 (a) Waiting for the Circus.
- (b) After the Circus.
- 23 Irishman does not want to Die with a Spaniard.
- 24 War—Cats on the Window Sill.
- 25 Put my Little Shoes Away.
- 26 What are the Wild Waves Saying?
- 27 Angel Voices Sweetly Calling.
- 28 Why did You Sup on Pork?
- 29 Botherin a Tourist.
- 30 Dawgy, Dawgy! Vere ish der tamed Dawgy?
- 31 Victory Doubtful.
- 32 War of the Races.
- 33 A Sudden Fall.
- 34 'Twere Vain to Tell Thee all I Feel
- 35 The School Boy's First Cigar.
- 36 Paddy Goes a Courting.
- 37 Golly, no wonder Missus don't get up 'till 11 o'clock in the Morning.

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COMIC SLIDES—(Continued)

- 38 Pleasure Before Business.
- 39 A Bear Chance.
- 40 Who Said Watermelons?
- 41 The Dog and the Ducklings.
- 42 Dot Leedle German Band.
- 43 Bustin a Picnic.
- 44 Sure of a Bite.
- 45 Injured Innocence.
- 46 Teaching Cat to Drink Milk.
- 47 Too Late for the Train.
- 48 Utah's Best Crop.
- 49 "Comin Thro' the Rye."
- 50 A Backward View of the Rising Generation.
- 51 In the Old Pictures I Look Young and in the New Ones I Look Old.
- 52 Why is a Bald Head Like Heaven? And the Reason. (2).
- 53 Tommy's Involuntary Coasting Party. (6 numbers).
- 54 A Sneeze. (3 numbers).
- 55 Dosing the Frogs for Hoarse-ness.
- 56 In the Moonlight.
- 57 A Withered Blossom.
- 58 Dr. Johnson—"For the Lord's Sake what you done?"
- 59 Uncle Rufus—"De Doctah said, put de Plaster on de Old Woman's Back."
- 60 Ah there, Girls.
- 61 An Opening Bud.
- 62 The Century Maid.
- 63 The Diagnosis.
- 64 Expert Testimony.
- 65 The First Tooth.
- 66 May We Never Meet Again.
- 67 The Prodigal's Return.
- 68 'Tis the Genuine.
- 69 You Don't Tell.
- 70 The Boss of the Road.
- 71 Excuse Haste and a Bad Pen
- 72 Great Expectations.
- 73 If Desc am Yours, Boss, You Ken Hab'em.
- 74 We've had a Healthy Time.
- 75 (a) A Lovely Calm.
- (b) A Black Squall.
- 76 Chimmie Fadden—Typical Street Boy.
- 77 Picturesque Africa.
- 78 A Product of the South.
- 79 More Domestic Trouble.
- 80 The Hayseed in Town.
- 81 Jimmy with a Bicycle Face on.
- 82 Long and Short Division.
- 83 "If You'll Lemme Play wif yo' Waggin, I'll let yo' call me Nig-gah fo' a Houah."
- 84 How the Thief Escaped with the Watch. (4 scenes).
- 85 Adventures with a Crab. (3 scenes).
- 86 Does He Love Me?
- 87 Clown Getting Ready for the Parade.
- 88 Pussy at the Play—Comedy.
- 89 Pussy at the Play—Tragedy.
- 90 Spanking Good Time.
- 91 Woeful—Death of the Doll.
- 92 The Lone Fisherman.
- 93 A Barnyard Tragedy.
 - 1 "I'll Hide and Sneer Pop"
 - 2 "I'm Layin' for Kats."
 - 3 "I'll Ambush the Cat."
 - 4 "We've Got 'Em."
- 94 A Country Tragedy.
 - 1 A Doll Allig ther
 - 2 A Bad Girl
 - 3 The Kid
 - 4 The Country School d.
- 95 The Chinese Orphan.
 - 1 The Kid
 - 2 The Country School d.
 - 3 The Kid
 - 4 The Country School d.
- 101 A Goodly Village.
 - 1 A Goodly Village
 - 2 A Goodly Village
 - 3 A Goodly Village
 - 4 A Goodly Village
- 102 A Goodly Village.
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- 121 A Goodly Village.
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 - 3 A Goodly Village
 - 4 A Goodly Village

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COMIC SLIDES—(Continued)

- 122 A Sneeze.
(a) Going.
(b) Going.
(c) Gone.
- 125 Tale of a Bad Little Boy.
(5 slides).
- 131 Prehistoric Hunting; or, the Original Trick Elephant. (6 numbers).
- 138 Pull Down Your Vest.
- 139 The Boss of the Road.
- 140 Suicide of Mr. Tom—Mrs. Tom with little ones (kittens) going home.
- 141 A Capital Joke.
- 142 The School Boy's First Cigar.
1 The Smoke.
2 The Handy Lamp Post.
- 144 The Elephant's Revenge (a series of eleven slides showing what happened to the venturesome native who shot the elephant with an arrow).
- 156 Uncle Rastus and the Billy Goat.
1 "Now Doan' You all Pester Me."
2 "What I Done Say to You?"
3 "Blame You! Ole Hide."
4 "You Heah Me."
5 "Haint I Tole You."
6 "Dat."
7 "I Aint Feeling Well."
- 164 A Bad Quarter of an Hour with a Jackass.
(6 slides).
- 171 Peace.
- 172 War.
- 173 Put My Little Shoes Away.
- 174 Papa and the Toboggan.
(A set of 7 slides showing how papa took a ride on the toboggan while the lovers enjoyed the scene).
- 182 More Domestic Trouble.
- 183 How Jones Became a Mason.
(4 slides).
- 188 A coolness between friends.
- 189 The Dentist.
1 Something Has to Come.
2 Something Did Come.
- 191 Angel Voices Sweetly Calling.
- 192 The Way of the Transgressor is Hard.
- 193 (a) The Masher.
- 194 (b) The Masher Mashed.
- 195 The Kittie's Breakfast.
- 196 A Game Dog
- 197 The Storm
- 197 (a) Trouble Brewing
- 198 (b) Struck by a Cyclone
- 199 A Hot Joke
- 200 (b) No Joke
- 201 Between Two Fires
- 202 Is Dinner Ready?
- 203 Catching Before Hanging
- 204 "Come Into the Garden, Maud."
- 205 "Darling, I am Growing Old"
- Deacon Jones' Experience
- 206 (a) The Experience
- 207 (b) Deacon's Revenge
- 208 I Can Lick You!
- 209 That Husband of Mine (at 2 A. M.)
- 210 Break the News to Mother
- 211 I'd Leave My Happy Home
- 212 Just as the Son Went Down
- 213 Looking for a Job
- 214 Moving Day
- 215 My Pants! Well, I Should Remark!
- 216 Sausage Factory
- Warmest Baby in the Bunch
- 217 1 Spilled Milk
- 218 2 Making 'em Hump
- 219 3 A New Trick
- 220 The White Man's Burden
- 221 Upside Down
- The First Smoke
- 222 1 He Finds the Pipe
- 223 2 He Fills the Pipe
- 224 3 He Smokes
- 225 4 And Smokes
- 226 5 The First Effect
- 227 6 He Feels Bad
- 228 7 He Feels Worse
- 229 8 He Feels Awful Bad
- 230 I Want to be an Angel
- 231 Spider and Fly—Curiosity
- 232 Spider and Fly—Caught

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COMIC SLIDES—(Continued)

- 233 Monkey's Barber Shop
- 234 Monkey Artist's Studio
- 235 Cats on an Auto Trip
- 236 Is My Hat on Straight?
- 237 The "Wurst" Yet to Come
- 238 A Cinder in Her Eye?
- 239 Story of An Automobile
- 1 The Purchase
- 2 Preparing for a Ride
- 3 A Fine Start
- 4 Overtake a Farmer
- 5 And Pass Him
- 6 Break Down in Storm
- 7 Farmer Overtakes Tourists
- 8 And Tows Them Home
- 240 Navigation in a Tub.
- 241 (a) Eavesdroppers.
- 242 (b) Eavesdroppers Dropped.
- 243 "Did You Say Watermelon Was No Good?"
- 244 Taking Toll at the Bridge.
- 245 First Cousins.
- 246 Three Systems of Medicine.
- 247 Tale of a Water Pitcher.
(a) Dipping.
(b) Dipping.
(c) Dipped.
- 248 Politeness.
(a) "Be Careful! Let Me Help You."
(b) "Well! I Like the Way You Helped Me."
- 249 The Baby.
(a) Feeling Fine.
(b) Feeling Bad.

THE FARMER AND THE CALF.

- 1 Mr. Hayseed Sells His Calf.
- 2 Calf Does Not Like to Leave Its Mother.
- 3 Farmer Tries to Coax it with Grass.
- 3 Tries Pushing.
- 5 Tries New Method.
- 6 Tickles it with a Thistle.
- 7 Seizes it by Tail and Ear.
- 8 Talks to it.
- 9 Uses Force.
- 10 Carries it on His Back.
- 11 Farmer is Struck with New Idea.
- 12 Ties Cow's Bell around His Neck.
Calf Follows.

RECOLLECTIONS OF AN EX-PORE

Six Slides from Drawings, with Reading. Price, 25c (10c in Colors).

- 1 The Morning Yawn
- 2 Courting in the Parlor
- 3 Washing Up
- 4 The Old Maid's Reflection
- 5 The Old Maid's Reflection
- 6 Our Old Maid's Reflection

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

THE CIRCUS

Set of 70 beautiful slides from photographs. The lecture is so printed as to be appropriate when reduced to set of 50 in case full set is not desired.

- | | |
|--|---|
| 1 The Canvas Train | 36 The Alpine Goat |
| 2 The Animal Train | 37 The Deer |
| 3 Drawing Wagons off Train | 38 The Antelope |
| 4 Train-load of Horses | 39 The Trick Donkey |
| 5 Unloading the Elephant | 40 The Zebra |
| 6 Raising the Big Tent | 41 The Gnu or Horned Horse |
| 7 Driving a Stake | 42 The Transformation Clown |
| 8 The Kitchen | 43 Leopards |
| 9 Workmen's Eating Tent | 44 Hyenas and Panthers |
| 10 Dining Tent | 45 Royal Bengal Tigers |
| 11 General View of Wagons and Horses | 46 Royal Bengal Tiger, Tamed |
| 12 Getting ready for the Parade | 47 The Clown's Row |
| 13 Elephants Taking their Places | 48 The Hippopotamus |
| 14 Draft Horses' Tent | 49 Hippopotamus—Mouth Open |
| 15 Tightening the Ropes | 50 Lions |
| 16 The Clown | 51 Lions—Lion Tamers |
| 17 Camels Coming | 52 The King of Beasts |
| 18 The Elephant | 53 Clowns in the Police Patrol Wagon |
| 19 Trick Ponies | 54 Performing Seals |
| 20 Horses Entering Ring | 55 Wrestling with a Bear |
| 21 Riding on his Head | 56 They Climb—The Bear and Man |
| 22 Quartette of Riders on one Horse | 57 The Bear Hug |
| 23 Clown and Donkey | 58 Baby Elephant and Mother |
| 24 Chariot Race | 59 Baby Camel and Mother |
| 25 Quartette of Lady Acrobats | 60 Group of Clowns |
| 26 Family of Acrobats | 61 Coming Elephants |
| 27 Candy and Peanut Boys | 62 Elephants Rehearsing |
| 28 Lady Bareback Riders | 63 The Elephant Lock Step |
| 29 Lady Bareback Rider Dismounted | 64 The Elephant's Proboscis |
| 30 Spiral Unicycle Ascensionist | 65 The Clown Band, eager for their turn |
| 31 "A Hold Up" | 66 The Elephant's Tete-a-tete |
| 32 Eight Foot Giant and Tom Thumb, Jr. | 67 The Elephant's Pyramid |
| 33 Punch and Judy, Revised | 68 The Clown Band |
| 34 The Colored Band | 69 Going Home—Circus is out |
| 35 The Trained Monkey | 70 The Great Tent |

RENTING OF SLIDES.

In addition to terms for renting slides, given on page 252, we desire to state that we do not color slides for rental; but, if colored slides ordered are not in stock, we reserve the right to substitute plain.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

ANATOMY AND PHYSIOLOGY

OR THE HOUSE WE LIVE IN

Price, 40c each plain, 80c each colored.

- | | |
|--|---|
| 1 Introductory Slide | 28 Cavity of Thorax, Diaphragm |
| 2 Human Skeleton | 29 Minute Structure of Lungs |
| 3 Skull (side view) | 30 Absorbent System |
| 4 Skull (front, top and section) | 31 Lymphatics |
| 5 Vertebral Column | 32 Kidney (exterior and section) |
| 6 Pelvis | 33 Renal Circulation |
| 7 Ribs | 34 Sections of Skin |
| 8 Clavicle, Scapula, Arm and Hand | 35 Liver, etc. |
| 9 Hip, Leg and Foot | 36 Cerebro-Spinal System |
| 10 Ligaments | 37 Ganglionic System |
| 11 Effects of Tight Lacing on the Form of the Skeleton | 38 Section of Brain, Showing Twelve Pairs of Nerves |
| 12 Muscular System | 39 Upper Surface of Brain, Showing Twelve Pairs of Nerves |
| 13 Natural Levers | 40 Spinal Cord |
| 14 Viscera of Human Body | 41 Tenth, Nerve Endings in Skin |
| 15 Course of Ingesta | 42 Smell, Sections of Nose |
| 16 Jaws | 43 Taste, Tongue |
| 17 Kinds of Teeth | 44 Sight, Sections of Eye |
| 18 Salivary Glands | 45 Sight, Minute Structures of Eye |
| 19 Liver, Pancreas, Stomach (interior) | 46 Sight, Muscles of Eye and Lachrymal Apparatus |
| 20 Gastric Glands, Structure of Intestines | 47 Hearing, Ear |
| 21 Systematic Circulation | 48 Spinal Cord, etc. |
| 22 Heart and Lungs (exterior) | 49 Minute Structure of Heart |
| 23 Heart (interior, right side) | 50 Minute Structure of Teeth |
| 24 Blood Corpuscles (human and comparative) | 51 Minute Structure of Muscle |
| 25 Pulmonary Circulation | 52 Structure of Growth of Nails and Hair |
| 26 Trachea and Lungs (half section) | |
| 27 Transverse Section of Thorax | |

ANATOMY—GRAY'S

Price, plain, 40c each, colored, 80c each.

- | | |
|--|---|
| 1 Transverse section of the Diaphysis of the Humerus | 12 Transverse section of the Femur |
| 2 Section of the Femur | 13 Longitudinal section of Bone |
| 3 Longitudinal section of Bone | 14 Nerve Vesicles from Human Brain |
| 4 Nerve Vesicles from Human Brain | 15 Transverse section through a Microscopic Nerve |
| 5 Transverse section through a Microscopic Nerve | 16 Sectional View of Skin |
| 6 Sectional View of Skin | 17 Microscopic Section of Skin |
| 7 Microscopic Section of Skin | 18 First Cervical Vertebra |
| 8 First Cervical Vertebra | 19 Second Cervical Vertebra |
| 9 Second Cervical Vertebra | 20 Peculiar Dorsal Vertebra |
| 10 Peculiar Dorsal Vertebra | 21 Sacrum, anterior surface |
| 11 Sacrum, anterior surface | |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

ANATOMY—(Continued)

- | | |
|---|--|
| 22 Anterior region of the Skull | 53 Superficial Views of the upper extremity |
| 23 Bones of the Left Hand, palm or surface | 54 Venæ Cavæ and Azygos Veins, and formative branches |
| 24 Plan of the Development of the Hand | 55 Internal or Long Saphenous Vein and its branches |
| 25 Bones of the Right Foot, dorsal surface | 56 Portal Vein and its branches |
| 26 Right Femur, anterior surface | 57 Thoracic and right Lymphatic Duct |
| 27 Bones of the Right Leg | 58 Deep Lymphatics and Glands of the Neck and Thorax |
| 28 Humerus, anterior view | 59 Transverse section of the Spinal Cord and its members |
| 29 Bones of Left Forearm, anterior surface | 61 Columns of the Medulla Oblongata |
| 30 Muscles of Head, Face and Neck | 62 Upper surface of the Brain |
| 31 Muscles of the Right Orbit | 63 Base of the Brain |
| 32 Pterigoid Muscles | 64 Section of the Encephalon |
| 33 Muscles of the Tongue | 65 Upper surface of the Cerebellum |
| 34 Muscles of the Back | 66 Nerves of the Orbit and Ophthalmic Ganglion |
| 35 External Oblique Muscle | 67 Second and third divisions of the Fifth Nerve and Submaxillary Ganglion |
| 36 Muscles of Chest and Front of the Arm | 68 Spheno-palatine Ganglion and its branches |
| 37 Muscles of Chest and Front of the Arm with the boundaries of the Axilla | 69 Course and distribution of the Eighth pair of Nerves |
| 38 Posterior surface of the Forearm superficial Muscles | 70 Nerves of the left Upper Extremity |
| 39 Muscles of the Left Hand, palm or surface | 71 Nerves of the Lower Extremity |
| 40 Muscles of the front of the Leg | 72 The Lymphatic Nerve |
| 41 Muscles of the sole of the Foot, first layer | 73 Upper surface of the Tongue |
| 42 Arch of the Aorta and the branches | 74 Cartilage of the Nose |
| 43 Surgical anatomy of Arteries of Face and Scalp | 75 Nerves of Septum of Nose |
| 45 Surgical anatomy of the Radial and Ulnar Arteries | 76 Horizontal section through the left Eyeball |
| 46 Abdominal Aorta and its Branches | 77 Choroid and Iris |
| 47 Coelic Axis and its branches | 78 Veins of the Choroid |
| 48 Superior Mesenteric Artery and its branches | 79 Arteries of the Choroid and Iris |
| 49 Inferior Mesenteric Artery and its branches | 80 Layers of Retina |
| 50 Surgical Anatomy of the Femoral Artery | 81 Front view of Organs of Hearing |
| 51 Popliteal, Posterior Tibial and Peroneal Arteries, Surgical Anatomy of the anterior Tibial and Dorsalis Pedis Arteries | 82 Hearing Ear |
| | 83 The Cochlea, laid open |
| | 84 Sectional view of Nose, Mouth, Pharynx, etc. |
| | 85 The permanent Teeth |
| | 86 Denture of Child about seven years old |
| | 87 Salivary Glands |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title

ANATOMY—(Continued).

- | | |
|---|--|
| 88 Mucous Membrane of the Stomach and Duodenum | 94 Minute structure of large Intestine |
| 89 Muscular Coat of Stomach | 95 Liver, under surface |
| 90 Peptic Gastric Gland and Pyloric Glands of Stomach | 96 Pancreas and its relations |
| 91 Relations of the Duodenum | 97 Right Auricle and Ventricle |
| 92 Large Intestine and Kidney, rear | 98 Plan of the Fetal circulation |
| 93 Viscera and large Vessels of the Abdomen, rear | 99 Front view of Heart and Lungs |
| | 100 Vertical section of Kidney |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title

KNIGHTS OF PYTHIAS SLIDES.

LIFE POSINGS FOR THE FIRST RANK WORK K. OF P.

These illustrations consist of thirty lantern slides photographed from actual life.

These posings were made under the personal supervision of Captain Morris G. Boas, of the famous First Rank team of Washington Lodge No. 32, Chicago. Brother Boas has given this subject years of thought and study and spent much time and money in perfecting the work. The costumes and stage settings are historically correct and the posings strong and impressive. The slides are copy-righted by M. G. Boas.

A demonstration was made before the Supreme Lodge at New Orleans and these slides received enthusiastic approval by that august body.

LIST OF FIRST RANK K. OF P. SLIDES

- | | |
|---|--|
| 1 Damon | 16 Honor is More to Pythias Than Life |
| 2 Pythias | 17 Will Damon Come? |
| 3 The Sweet Song of Ancient Greece | 18 Damon's Home and Wife |
| 4 Damon, a Senator of Syracuse | 19 A Last Fond Embrace to His Loved One |
| 5 Damon Incurs the Displeasure of Dionysius | 20 Damon Starts for Syracuse |
| 6 Damon Under Sentence of Death | 21 Pythias Brought to the Block |
| 7 Plea of Pythias to Dionysius | 22 Pythias Looks Out Upon the Vast Throng |
| 8 Plea of Pythias for Damon | 23 Pythias Proclaims the Fidelity of Damon |
| 9 Dionysius Lived for Self Alone | 24 Pythias Turns to Meet His Fate |
| 10 Dionysius Turns His Back | 25 A Horseman is Seen in the Distance |
| 11 Dionysius Scorning the Base Deceits | 26 Damon's Return |
| 12 Request of Pythias Granted | 27 Tyrant Looks in Wonderment |
| 13 Damon Hastening Towards His Home | 28 Cruel Purpose Passes Away |
| 14 Pythias Wears the Chains | 29 These Heroes Still Live |
| 15 The Fair Calanthe Urges Her Lover | 30 River That Marks the Unknown Shore |

Every slide is marked with the name and number and with the set is sent instructions or cues, showing just where each slide is to be used.

PRICE

First Rank K. of P. Slides, Unmounted, set of 30 slides.....	\$3.00
First Rank K. of P. Slides, Wood Mounted, set of 30 slides....	3.00
First Rank K. of P. Slides, Unmounted, each20
First Rank K. of P. Slides, Wood Mounted, each.....	.50

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SECRET SOCIETY SLIDES, KNIGHTS OF PYTHIAS—(Continued.)

SLIDES FOR THE THIRD RANK K. OF P. WORK

We have also made new set of slides for the third rank work. Part of these are from life posings and part are from high class drawings or paintings. Our set contains more slides than any other set on the market and more completely illustrates the work. The pictures are original and different from those of any other set.

LIST OF THIRD RANK K. OF P. SLIDES

- | | |
|--|---|
| Pythagoras | 10 The Emblem |
| 1 Pythagoras | Monitor |
| 2 Arts of Ancients of Egypt | 1 He That Hides a Dark Soul |
| 3 Occult Mysteries of Persian Magi | 2 Man Sits in Gloom |
| 4 Desire for Knowledge | 3 The World Forgetting |
| 5 The Life That Contemplates | 4 An Unmanned Barque on an Unknown Sea |
| 6 Flower Bespangled Plain | 5 Life Has Its Sunshine and Its Shadow |
| 7 Unscaled Mountain Peaks | 6 Death in the Home of a Friend |
| 8 A Sunless Sea | 7 Where We With Loved Ones Dwell |
| 9 Where Hideous Creatures Climb | 8 The Lights and Shadows of the Woods |
| 10 The Hero Pythias | 9 Majestic Mountains and Peaceful Homes |
| Sixth Senator | 10 The Sunset Glimpses With Rubies |
| 1 The Battle Field | 11 Stars Contrarily Bright |
| 2 Two Horsemen Meet in Deadly Conflict | 12 The Noble Kissing Spheres |
| 3 Unhorsed and Sorely Hurt | 13 Symbols of Sympathy and Love |
| 4 An Esquire Chances to Pass That Way | 14 Symbols of Conflict and Quarrel |
| 5 He Staunches the Life Blood | 15 The Light from a Heaven of Peace |
| 6 Brings Water From the Brook | |
| 7 Ministers to His Need | |
| 8 I Registered an Oath | |
| 9 Champion and Defender | |

PRICE

Third Rank K. of P., Wood Mounted, set of 30 slides.....	\$3.50
Third Rank K. of P., Unmounted, set of 30 slides.....	3.50

The slides are furnished mounted on a special carrier which is designed to hold the slide in place when it is being used. When a double dissolving slide is used, the carrier should be used with a double glass. If a single glass is used, the carrier should be used with a double glass. The carrier is only fifty cents, and every set of slides should have one of these carriers in case anything happens to the slides.

There is less danger of breaking a slide when it is held in place by the carrier than when it is held in place by the hand. It is not necessary to touch the glass when the slide is being used. Keep the slide clean.

The wood mountings we furnish are of a special design and are constructed that when desired the slide can be removed from the mounting.

To prove our confidence in the slides and to save you an unnecessary delay in seeing them before purchasing, we make the following offer:

SECRET SOCIETY SLIDES, KNIGHTS OF PYTHIAS—(Continued.)

To any K. of P. lodge sending us a written order properly signed and bearing the seal of the lodge, we will send set of these slides subject to ten days' trial.

They are so arranged that each picture stands about the same length of time on the screen. In other sets the slides are not evenly distributed, some slides standing only a few seconds and others stand so long there is danger of breaking the slide from heat of the lantern.

An artist may know how to illustrate a book, but is not familiar with the requirements for lantern slides.

We not only manufacture lanterns and slides, but also illustrate songs, poems, recitations, etc. Being familiar with the requirements, our slides fit the story and the story fits the slides. This set is therefore superior to any other on the market.

To any K. of P. lodge sending an official order will be sent set of slides on 10 days' trial. When complete set of both first and third rank are ordered at same time a discount of 10 per cent is allowed from list price.

A special circular regarding these slides, containing commendatory letters from Supreme Lodge K. of P. Officers, will be sent on application.

ORDER OF THE EASTERN STAR.

Our original set of O. E. S. slides illustrates the beautiful initiation ceremonies completely from start to finish—from the time the candidate enters at the preparation room door until the by-laws are signed. During this whole time, of over one hour, with the use of our slides, the lights need not be turned on. It will be evident to every member of the Order how much this adds to the solemnity and impressiveness of the work. These slides have nearly all been posed from life under direction of competent officers of the Order.

For the convenience of Chapters that cannot buy the full number, these are also listed in sets of 50, 32, 15 and 5 slides. While we would always recommend the full set of 70, the abridged sets are excellent, and the additional slides can be purchased at any time. Set No. 2, containing 50 slides, is indicated by all the dagger (†) and ‡ numbers; set No. 3, of 32 slides, includes all marked with the double dagger (‡); set No. 4, of 15 slides, is shown by the star (*), while the set of 5 comprises numbers 66 to 70 inclusive, and is particularly desirable for those having double lanterns. Every progressive Chapter should have a set of these slides; they will add interest to the work and greatly increase attendance at the meetings.

LIST OF O. E. S. SLIDES

First Section

Candidate is admitted and obligated.

1—Field of Stars

‡ 2—The Star in the East

‡ 3—Following the Star

‡ 4—Hymn, "Onward Christian Soldiers"

5—Hymn, "Onward Christian Soldiers" 1st Chorus

6—Hymn, "Onward Christian Soldiers" Second Chorus

6a—White Tinter

6b—Blue Tinter

‡ 7—At the Cross (statuary)

7a—Blue Tinter

Second Section

Degree of Adah

8—Blue Point of the Star

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SECRET SOCIETY SLIDES, ORDER OF THE EASTERN STAR—Continued

† 9—Jephthah the Ninth Judge
†10—Jephthah Vows a Vow
†11—Adah Goes to Meet Her Father
†12—Adah Among the Mountains
†13—Adah Returns to Her Father
†14—Adah Throws Off the Veil
†15—The Sacrifice of Adah
*†16—Color of the Degree
†17—Emblem of the Degree
17a—Yellow Tinter

Degree of Ruth

18—Yellow Point of the Star
†19—Driven from Bethlehem
†20—Naomi, Ruth and Orpah
†21—The City of Bethlehem—Night
†22—Ruth Becomes a Gleaner
†23—Boaz Addresses Ruth
†24—Boaz Favors Ruth
†25—Ruth Returns from the Fields
*†26—Color of the Degree
†27—Emblem of the Degree
27a—White Tinter

Degree of Esther

28—White Point of the Star
†29—Esther, the Jewish Damsel
†30—Esther Becomes Queen of Persia
†31—King Ahasuerus Issues Cruel Edict
†32—Esther Informed of the Edict
†33—Queen Esther Seeks Ahasuerus
†34—Esther Implores the King
†35—Pardon Granted Esther
*†36—Color of the Degree
†37—Emblem of the Degree
37a—Green Tinter

Degree of Martha

38—Green Point of the Star
†39—Martha, Mary and Lazarus
†40—Death of Lazarus
†41—Martha's Meeting with Jesus
†42—Jesus Consols Martha
†43—The Measureless Realm of Time
*†44—Color of the Degree
†45—Emblem of the Degree
45a—Red Tinter

Degree of Electa

46—Red Point of the Star
†47—The Elect Lady and Her Children
†48—Visited by a Band of Soldiers
49—Electa Receives the Cross
†50—The Historical Heroine (statuary)
*†51—Trial and Persecution
†52—The Triumph of Truth
*†53—Color of the Degree
†54—Emblem of the Degree
54a—Blue Tinter

Third Section

Matron's Lecture, Prayer and Hymn
*†55—Emblazoned Altar
*†56—Christ in the Garden
*†57—Hymn, "Rock of Ages"
58—Hymn, "Rock of Ages." The Cross
59—Hymn, "Rock of Ages." Clinging to the Cross
59a—Blue Tinter

Fourth Section

Patron's Lecture
59b—White Tinter
*†60—The Signet
*†61—Emblematic Signification of the First Degree
*†62—Emblematic Signification of the Second Degree
*†63—Emblematic Signification of the Third Degree
*†64—Emblematic Signification of the Fourth Degree
*†65—Emblematic Signification of the Fifth Degree

Fifth Section

Patron's Closing Admonition
66—Point of Adah
67—Point of Ruth
68—Point of Esther
69—Point of Martha
*†70—Point of Electa (Complete Signet)
Closing Hymn, "America"

PRICES OF O. E. S. SLIDES

No. 1—Complete set, containing the full 70 slides, elaborately illustrating every thought in the beautiful initiatory ceremonies; all colored. \$75.00
Wood mounted \$75.00
Unmounted 60.00

SECRET SOCIETY SLIDES, ORDER OF THE EASTERN STAR—Continued

- No. 2—Set of 50 slides, covering the work very satisfactorily; all colored.
 Wood mounted\$56.00
 Unmounted 45.00
- No. 3—Set of 32 slides, covering all of the more important features of the initiation work; all colored.
 Wood mounted\$36.00
 Unmounted 28.00
- No. 4—Set of 15 slides, for small Chapters who cannot afford more. This set most beautifully covers the Signet work and the Patron's closing lecture; all colored.
 Wood mounted\$20.00
 Unmounted 16.00
- No. 5—Contains five splendid slides illustrating the Patron's closing admonition. This set has fine dissolving effects and can be added as a striking and elaborate climax to any set you may already have; all colored.
 Wood mounted\$ 7.00
 Unmounted 5.00

In order to introduce these slides we make the above special prices, when ordered in sets.

- Price, single slides—Wood mounted, each.....\$ 1.50
 Price, single slides—Unmounted, each 1.20
 Price, tinters—Wood mounted40
 Price, tinters—Unmounted25

The Tinters are not included in the various sets. Their use, however, is quite pleasing and very necessary for the best effects, and to those who buy sets No. 1, No. 2 or No. 3 complete, the Tinters will be included free of charge.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

ODD FELLOWS

If not convenient for lodge to purchase full complete set a smaller set can be purchased and others added later.

To any lodge sending in a written order, properly signed and bearing seal of the lodge, we will send set of slides on trial.

- PRICE. I. O. O. F slides, complete set, wood mounted, 114 slides\$120.00
 Complete set, 114 slides, unmounted..... 96.00
 Any 50 selected from complete set, wood, unmounted 56.00
 Set of 30, unmounted 45.00
 Set of 25, wood mounted 29.00
 Set of 25, unmounted 23.00
 Single slides, wood mounted, each..... 1.50
 Single slides, unmounted, each..... 1.20

This is a new and original set of I. O. O. F. slides that thoroughly illustrates the initiation ceremonies according to the ritual adopted in 1908. Any lodge purchasing set of these slides will have the latest and most complete set on the market.

Special designs for the New Work of the I. O. O. F., 1908.

INITIATORY DEGREE

- 1 The All Seeing Eye
- 2 Bound to the Stake
- 3 The Vanity of Worldly Things
- 4 "Nearer My God to Thee"
- 5 The Common Lot of All
- 6 The Rose in Its Beauty
- 7 The Rose Dying Upon the Stalk
- 8 Man—In the Pride of His Strength
- 9 Man—He Ran—He Leaped
- 10 Man—Life Departed From Him
- 11 The Prowler Among the Works of the Almighty
- 12 The Leaves Fall and Lie Thick Upon the Ground
- 13 The Wintry Blast
- 14 Spring Came
- 15 Life, Beauty and Joy
- 16 Motto—From Darkness to Light
- 17 Guardian Angel

FIRST DEGREE

- 18 David Watching His Father's Flocks
- 19 David Anointed by Samuel
- 20 King Saul Sends for David
- 21 David Playing Before Saul
- 22 The Challenge of Goliath
- 23 David's Victory
- 24 David in the Camp of Saul

- 25 Jonathan and David
- 26 Saul Attempts to Kill David
- 27 David Spares Saul's Life
- 28 Jonathan Warns David
- 29 The Warning Observed
- 30 The Covenant between David and Jonathan
- 31 Motto—"In Friendship Forever"

SECOND DEGREE

- 32 On the Road to Jericho
- 33 Pines on the Mountain Side
- 34 The Course of Jordan
- 35 A Narrow Defile
- 36 Falls Among Thieves
- 37 A Priest Passes by on the Other Side
- 38 A Levite Looks on Him and Passes By
- 39 A Samaritan Binds Up His Wounds
- 40 Carries Him on His Own Beast
- 41 Brings Him to an Inn and Pays for His Care
- 42 Motto—"Brotherly Love the Bond of Unity"

THIRD DEGREE

- 43 High Priest Aaron
- 44 Four Emblems of the Initiatory Degree on One Slide

ODD FELLOWS—(Continued.)

- 45 The All Seeing Eye
- 46 The Three Links
- 47 The Skull and Cross Bones
- 48 The Scythe
- 49 The Emblems of the First Degree on One Slide
- 50 The Bow, Arrow and Quiver
- 51 The Bundle of Sticks
- 52 The Five Emblems of the Second Degree on One Slide
- 53 The Axe
- 54 The Heart and Hand
- 55 The Globe
- 56 The Ark
- 57 The Serpent
- 58 The Four Emblems of the Third Degree on One Slide
- 59 The Scales and Sword
- 60 The Bible
- 61 The Hour Glass
- 62 The Coffin
- 63 Motto—"Truth, the Imperial Virtue"

- 64 Thomas Wilkey, the Founder of the Order
- 65 Seven Stars Inn, Where the First Lodge Was Organized

ENCAMPMENT

- 66 Patriarchal Degree
- 67 Abraham—The Father of Nations
- 68 Trial of Abraham's Faith
- 69 Angel's Intercession
- 70 Shepherd's Crook
- 71 Motto—"Faith, Hope and Charity"

GOLDEN RULE DEGREE

- 71 White Race—Europeans and Americans
- 72 Brown Race—Hindoo
- 73 Yellow Race—Mongolians or Chinese
- 74 Red Race—American Indians
- 75 Black Race—Nubians
- 76 Artisans—Of Various Kinds
- 77 Professionals—Of Scientific Pursuits
- 78 Christians of Different Creeds
- 79 Pagans, Idolators and Fire Worshipers

- 80 Mohammedans, Turks and Arabs
- 81 Hymn—"My Country 'Tis of Thee Sweet Land of Liberty"
- 82 Motto—"Toleration"

ROYAL PURPLE DEGREE

- 83 The Three Pillars
- 84 The Tent
- 85 The Pilgrim's Scrip, Sandals and Staff
- 86 The Altar of Sacrifice
- 87 The Tables of Stone—Crescent and Cross
- 88 The Altar of Incense
- 89 Motto—"Friendship, Love and Truth"

PATRIARCHS MILITANT

- 90 The Proclamation
- 91 Abraham at the Tree of Mamre, Hebron
- 92 Abraham Arms His Trained Servants
- 93 The Recapture of Lot
- 94 Abraham and Melchizedek
- 95 Abraham Blessed by Melchizedek
- 96 Motto—"Justitia Universalis"
- 97 "Pax Aut Bellum"

REBEKAH DEGREE

- 98 Abraham Sends Eliezer to Mesopotamia to Find a Wife for His Son Isaac
- 99 Eliezer Meets Rebekah at the Well
- 100 Rebekah Receiving the Jewel
- 101 Isaac Receives Rebekah
- 102 Mother of Samson
- 103 Hannah
- 104 Sarah
- 105 Esther
- 106 Deborah
- 107 Ruth
- 108 Ruth and Naomi
- 109 Miriam
- 110 Moon and Seven Stars
- 111 Bechive
- 112 Dove
- 113 Lily
- 114 "Fail Not, Falter Not, Weary Not in Well Doing"

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.

ADVERTISING SLIDES.

Colored, Price 50 cents each. See Description, Page 198
Reduced photographic copies of these slides will be sent by mail on receipt of 25 cents.
Special advertising slides made from copy, or, to order.

- | | |
|------------------------------------|---------------------------------|
| 1 Band Concert. | 48 Groceries. |
| 2 Books. | 49 Hardware. |
| 3 Books. | 50 Hardware. |
| 4 Boots and Shoes. | 51 Hardware. |
| 5 Boots and Shoes. | 52 Hardware. |
| 6 Boots and Shoes. | 53 Hardware. |
| 7 Boots and Shoes. | 54 Hats and Caps. |
| 8 Buffet. | 55 Hats and Caps. |
| 9 Business College. | 56 Hats and Caps. |
| 10 Butcher Shop. | 57 Hats and Caps. |
| 11 Butcher Shop. | 58 Hats and Caps. |
| 12 Butcher Shop. | 59 Honey. (Fresh). |
| 13 Butcher Shop. | 60 Horse Shoeing. |
| 14 Carpenter and Builder. | 61 Hotel. |
| 15 Carpenter and Builder. | 62 Hotel. |
| 16 Confectionery and Fancy Cakes. | 63 Hotel. |
| 17 Clocks and Watches. | 64 Hotel. |
| 18 Dentistry. | 65 Ice Cream. |
| 19 Dentistry. | 66 Insurance. |
| 20 Dentistry. | 67 Laundry Work. |
| 21 Dentistry. | 68 Laundry Work. |
| 22 Drugs. | 69 Laundry Work. |
| 23 Drugs. | 70 Livery Stable. |
| 24 Dry Goods. | 71 Livery Stable. |
| 25 Entertainment. | 72 Livery Stable. |
| 26 Expressing. | 73 Lumber. |
| 27 Eye and Ear Specialist. | 74 Men's Furnishing Goods. |
| 28 Farm Implements. | 75 Men's Furnishing Goods. |
| 29 Farm Implements. | 76 Men's Furnishing Goods. |
| 30 Farm Implements. | 77 Men's Furnishing Goods. |
| 31 Farm Implements. | 78 Men's Furnishing Goods. |
| 32 Florists. | 79 Men's Tailoring. |
| 33 Florists. | 80 Men's Tailoring. |
| 34 Florists. | 81 Millinery. |
| 35 Flour and Feed. | 82 Miscellaneous. |
| 36 Flour and Feed. | 83 Miscellaneous. |
| 37 Fruit and Vegetables. | 84 Miscellaneous. |
| 38 Fruits, Nuts and Confectionery. | 85 Miscellaneous. |
| 39 Fruits, Nuts and Confectionery. | 86 Musical Instruments. |
| 40 Furniture. | 87 Musical Instruments. |
| 41 Furniture. | 88 Optical Goods. |
| 42 Furniture. | 89 Paints and Oils. |
| 43 Furniture. | 90 Paint Brushes |
| 44 Furniture. | 91 Photographer. |
| 45 General Merchandise. | 92 Picture Frames and Pictures. |
| 46 General Merchandise. | 93 Plumbers' Supplies. |
| 47 General Merchandise. | 94 Plumbers' Supplies. |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

ADVERTISING SLIDES.—(Continued)

95 Printing.	102 Toys.
96 Printing.	103 Toys.
97 Real Estate.	104 Toys.
98 Real Estate.	105 Toys.
99 Stationery.	106 Wooden Ware.
100 Stoves and Tinware.	107 Wood and Coal.
101 Stoves and Tinware.	

SERPENTINE OR SKIRT DANCE

Colored and Background Blacked Out, 65 cents each.

1 Butterfly	25 Spider
2 Showers of Butterflies	26 Bunch of Cat Tails
3 Showers of Stars	27 Bunch of Lilacs
4 Showers of Flowers	28 Spray of Lilacs
5 Showers of Birds	29 Shells
6 Carnation	30 Feathers
7 Lilies of the Valley	31 Flowering Almonds
8 Narcissus	32 Butterflies—4th Series
9 Pansies	33 Bumble Bee
10 Serpent	34 Eggs—3rd Series
11 Water Babies (3 sizes)	35 Butterfly—Underside
12 White Roses	36 Carnations—Bouquet of
13 Red Roses	37 Goldenrod
14 Portrait of McKinley	38 Strawberries
15 Portrait of Dewey	39 Fox Squirrel
16 Portrait of Sampson	40 Opossum
17 Portrait of Schley	41 American Red Fox
18 Flag of any Nation	42 Raccoon
19 Goddess of Liberty	43 Rainbow Trout
20 Statue of Liberty	44 Sprays of Flowers
21 Moth, Side View	45 Shower of Roses, 1
22 Moth, Front View	46 Shower of Roses, 2
23 Butterfly	47 Leaves and Grasses
24 Pair of Butterflies	

BIRDS FOR SERPENTINE DANCES

1 American Blue Jay	12 Yellow-headed Blackbird
2 American Sparrow Hawk	13 Hooded Merganser
3 Baltimore Oriole	14 Noah's Dove
4 Cedar Waxwing	15 Cat Bird and Nest
5 Loggerhead Shrike	16 Nightingale
6 Maryland Yellow Throat	17 Kingfisher
7 Myrtle Warbler	18 Bluebird
8 Red Shouldered Hawk	19 Orchard Oriole
9 Scarlet Tanager	20 Hermit Thrush
10 Woodpecker	21 Mandarin Duck
11 American White Pelican	22 Golden Pheasant

With few exceptions the above slides are made from life models. They are sharp and beautifully colored.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

ANNOUNCEMENT SLIDES

Special Slides For Moving Picture Theatres.

Class A—Ornamental Designs. Something New and Novel in Flower and Raised Letter Effects, 75c.

Class B—Plain Lettering with Tinted Background, 50c.

1 All Persons Arriving Late May Remain for the Next Show	29 Ladies, please remove your hats
2 Call Again, Goodnight	30 Ladies without escorts cordially invited
3 Change of Program Every Day	31 Made to order, business advertising slides like ones just shown
4 Change of Program every Sunday, Tuesday and Friday	32 Matinee tomorrow
5 Change of Program every Monday and Thursday	33 New Pictures tomorrow
6 Change of Program every Monday, Wednesday and Friday	34 New show tomorrow
7 Change of Program every Tuesday, Thursday and Friday	35 Next Show in five minutes
8 Change of Program every Wednesday and Saturday	36 Next Sunday Evening, Illustrated Sermon, Illustrated Sacred Solos, Illuminated Popular Hymns. All are welcome
9 Change of Program every Wednesday and Sunday	37 No pictures will be shown that are not perfectly moral and clean
10 Change of Program tomorrow	38 No smoking allowed
11 Change of Song Tomorrow	41 One minute intermission to change reels
12 Children's Matinee Saturday Afternoon	42 Our illustrated songs and moving pictures are the best
13 Come Again and Bring Your Friends	43 Our patrons are our friends
14 Entire Change of Program Tomorrow	44 Our Program will be changed Monday and Thursday
15 Entire Change of Program twice weekly	45 Positively no smoking
16 Five Minutes Intermission	46 Special attention given to Ladies and Children attending afternoon performance
17 Gentlemen, Please Remove Your Hats	47 Thank you
18 Gentlemen, Please Remove Your Hats; Positively No Smoking	48 The best is always the cheapest
19 Gentlemen will please refrain from smoking and spitting on the Floor	49 Those coming in late may remain for the next entertainment
20 Goodnight	50 Those who came in late are cordially invited to remain for the next performance
21 Goodnight, call again	51 Those who have not seen the entire performance may remain for the next show
22 If it is a good show, tell your friends	52 Those who have not seen the entire program may remain
23 If you have enjoyed our show, come again	53 Welcome
24 If you like our show, tell your friends	54 We cordially invite Ladies and Children to this theatre. No pictures will be shown that can possibly offend the most refined taste
25 In place of illustrated song we will put on another series of pictures	55 We cordially invite the people of the city to our entertainment
26 Intermission	
27 Kindly remain seated for the illustrated song	
28 Ladies and Gentlemen, please remove your hats	

POSES FACION AND FASHION COSTUMES

FOR USE AND DESCRIPTION SEE PAGE 218

These slides are made from the latest Paris fashion plates, artistic in design and beautifully colored.

The set consists of 25 slides representing different styles of ladies' evening dress, street costumes, etc.

They will be sold separately or in sets, as desired.

Price, 75 cents each.

POSES COSTUMES AND ANCIENT COSTUMES **Ancient, Mediaeval and Modern Female Costumes**

FOR USE AND DESCRIPTION SEE PAGE

Price, 75 cents each.

EGYPTIAN, (from earliest times to 400 A. D.)		FRENCH A. D. 900	
1 Lady of Rank	33	Woman of Rank	
2 Princess	34	Lady	
3 Queen	35	Princess	
SYRIAN (from earliest times to 400 A. D.)		36	Woman of Rank
4 Woman, common rank	37	Common Woman, 1000 A. D.	
5 Dacian Woman	38	Lady of Rank 1100 A. D.	
GREEN (from earliest times to 400 A. D.)		39	Queen, 1100 A. D.
6 Female costume	40	Lady of Rank, 1200 A. D.	
7 Female basket bearer	41	Princess, 1200 A. D.	
8 Priests of Ceres	42	Queen, 1300 A. D.	
9 Lady of Rank	43	Princess	
10 Female Dancer	44	Lady of Rank	
11 Woman	45	Lady of Rank, different costume	
12 Female Bacchanante	46	Isabel of Bavaria, Consort of Chas. VI and Ladies of her suite	
ASIA MINOR.		FRENCH A. D. 1400.	
13 Woman of the Olden time	47	Princess	
14 Lady of Rank	48	Princess, different view	
15 Etruscan Woman	49	Lady of Rank	
16 Etruscan Woman, different costume	50	Lady of Rank, different costume	
ROMAN		51	Anne of Brittany
17 Roman Matron	52	Lady of Rank	
18 Roman Christian Woman	53	Lady of Court	
19 Roman Christian Woman, different view	54	Queen Claudia	
20 Roman Christian Woman, different view	55	Catherine de Medici, 1559 A. D.	
ANGLO SAXON		56	Elizabeth, daughter of Henry II
21 Boadicea, British Chieftaness	57	Margareth of Lorraine	
22 Woman of Rank	58	Lady of Court	
BYZANTINE, A. D. 300.		59	Lady of Rank, 1750 A. D.
23 Empress Theodora	60	Lady of Rank, 1780 A. D.	
24 Woman of Rank	61	Lady of Rank, 1790 A. D.	
25 Empress, A. D. 1000	62	Empress Josephine, 1804	
FRANKS, A. D. 400 to 700		63	Lady of the Court, 1808
26 Woman of Rank	64	Lady of the Court, 1814	
27 Princess	65	Lady of the Court, 1865	
28 Empress	66	Lady of Rank, 1700-1750.	
29 Clotilda, Queen of Franks	67	Lady of Rank, different view	
30 Tredegonda	68	Lady of Rank, different view	
31 Woman of Rank, 800 A. D.			
32 Woman of Rank, 800 A. D.			

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued.

GERMAN A. D. 1000.		1500 A. D.	
59 Cunegonda, consort of Emperor Henry the II	104	Wife of the Doge	
70 Princess	105	Woman of Rank	
71 Consort of Henry the Lion, 1100 A. D.	106	Lady of Rank	
72 Princess, 1100 A. D.	107	Lady of Rank, 1550 A. D.	
73 Lady of Rank, 1200 A. D.	108	Lady of Rank, 1600 A. D.	
74 Lady of Rank, 1200 A. D.	NORMAN 1000 A. D.		
75 Empress Anna, 1281 A. D.	109	Lady of Rank	
76 Queen, 1300 A. D.	110	Queen	
77 Woman of Rank, 1300	SPANISH 1300.		
78 Female Citizen, 1450	111	Lady of Rank	
79 Female Citizen, 1450	112	Lady of Rank, different costume	
80 Duchess, 1450	1400 A. D.		
81 Maiden of Rank, 1450	113	Lady of Rank	
82 Maiden of Rank, 1450	114	Princess and attendant	
83 Female Citizen	115	Princess, back view	
84 Female Citizen, different costume	116	Lady of the Court	
1500 A. D.		117	Queen of Isabella
85 Princess	1600 A. D.		
86 Lady of Rank	118	Mary of Portugal, first consort of Philip II	
87 Church Lady	TURKS 1500.		
88 Woman from Nuremberg	119	Turkish Maiden	
89 Woman from Misula	120	Sultana	
90 Woman from Swabia	NETHERLAND 1600 A. D.		
91 Woman from Frankfurt	121	Woman	
92 Woman and Child from Silesia	122	Woman, different costume	
93 Woman from Augsburg.	123	Woman, different costume	
94 Woman of Rank	124	Woman, different costume	
1700 A. D.		125	Woman, different costume
95 Costumes of Female citizens	NORMAN 1000 A. D.		
96 Costumes of Female citizens	126	Lady of Rank	
ITALIAN 1200 A. D.		127	Queen
97 Venetian Lady of Rank	ENGLISH 1300 A. D.		
98 Dominican Sister	128	Lady of Rank	
99 Common Woman, 1300 A. D.	129	Lady of Rank, 1500 A. D.	
100 Woman of Rank, 1300 A. D.	130	Margaret of Scotland, 1500 A. D.	
101 Female Citizen, 1400 A. D.	1700 A. D.		
102 Queen of Cyprus, 1400 A. D.	131	Female Citizen	
103 Lady of Rank, 1400 A. D.	132	Lady of Rank	
	133	Scotch Lady of Rank	

POSES COSTUMES AND ANCIENT COSTUMES **Costumes of Churchmen, Kings and Warriors of Ancient and Modern Times**

FOR USE AND DESCRIPTION SEE PAGE

Price, 75 cents each

EGYPTIAN (before 400 A. D.)		ASSYRIAN (before 400 A. D.)	
1 Man of Rank	7	Prime Minister	
2 Royal Fan Bearer	8	Umbrella Bearer	
3 Prince	9	King	
4 King	10	Weapon Bearer	
5 King in War Costume	11	Court Official	
5 King in Ceremonial Costume	12	Warrior	
	13	King in Battle	

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued.

- HITHER ASIA (before 400 A. D.)
- 14 Syrian Warrior
 - 15 Hebrew Man of Rank
 - 16 Jewish Priest
 - 17 High Priest in Full Dress
 - 18 High Priest during Feast of Expiation
- PERSIAN (before 400 A. D.)
- 19 King in War Costume
 - 20 Warrior of Rank
 - 21 Body Guard
- EAST EUROPE
- 22 Samaritan Warrior
 - 23 Dacian Warrior
 - 24 Dacian King
 - 25 Scythian Warrior
 - 26 Prince
- GREEK (before 400 A. D.)
- 27 Traveling costume
 - 28 King
 - 29 Commander in Chief
 - 30 King
 - 31 Philosopher
 - 32 Citizen
 - 33 Priest of Bacchus
 - 34 Warrior
 - 35 Man of the Commonalty
- ASIA MINOR (before 400 A. D.)
- 36 Man of the Olden Time
 - 37 Warrior
 - 38 Military Chief
 - 39 Nobleman
- ETRUSCAN (before 400 A. D.)
- 40 Warrior
 - 41 Priest
 - 42 Nobleman
- ROMAN (before 400 A. D.)
- 43 Peasant
 - 44 Traveling Costume
 - 45 Nobleman
 - 46 Priest of Jupiter
 - 47 High Priest
 - 48 Public Orator
 - 49 Senator
 - 50 Citizen of the Later time
 - 51 Equestrian
 - 52 Soldier
 - 53 Soldier
 - 54 Soldier
 - 55 Standard Bearer
 - 56 Horn Blower
 - 57 Chieftain
 - 58 Slinger
 - 59 Lictor
 - 60 General
 - 61 Trumpeter
 - 62 Magistrate
- GALLIC (before 400 A. D.)
- 63 Romanized Gaul
 - 64 Gallic Warrior
 - 65 Priestly Costume
 - 66 German Warrior
 - 67 Druid
- ROMAN CHRISTIAN (before 400 A. D.)
- 68 Grave Digger in the Catacombs
 - 69 Priest
 - 70 Soldier
 - 71 A Roman
- ANGLO SAXON A. D. 500-1000
- 72 Warrior
 - 73 King, 750 A. D.
 - 74 Man of Rank
 - 75 Man of Rank, different costume
 - 76 General, 975 A. D.
 - 77 King, 966 A. D.
 - 78 Bishop, 900 A. D.
- BYZANTINE A. D. 300-700
- 79 Theodosius, 379 A. D.
 - 80 Consul, 428 A. D.
 - 81 Justinian, 565 A. D.
 - 82 Man of Rank
 - 83 Bishop Maximianus
 - 84 Phocas, 610 A. D.
 - 85 Justinian II, 711 A. D.
 - 86 Warrior, 800 A. D.
 - 87 Man of Rank
 - 88 Arms Bearer
 - 89 Basilus, 886 A. D.
 - 90 Bishop
 - 91 Emperor
 - 92 Basilus II, 1025 A. D.
- FRANKS 400-600 A. D.
- 93 Citizens of Position
 - 94 Armed Frank
 - 95 Clovis, King of the Franks, 481-511 A. D.
 - 96 Clotaire, 511 A. D.
 - 97 Man of Rank, 700 A. D.
 - 98 Warrior
 - 99 Benedictine Monk
 - 100 Charlemagne
 - 101 Warrior, 800 A. D.
 - 102 Man of Rank, 800 A. D.
 - 103 Priest
 - 104 Charles the Bold
- FRENCH A. D. 900
- 105 Man of the Lower Rank
 - 106 King
 - 107 Warrior
 - 108 Bishop
 - 109 King

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued.

- 1000 A. D.
- 110 Bishop
 - 111 Warrior
 - 112 Man of Rank
 - 113 Earl
 - 114 King Henry I, 1031
 - 115 Knight of First Crusade
- 1100 A. D.
- 116 Peasant
 - 117 Man of Rank
 - 118 Warrior
 - 119 Pilgrim
 - 120 King
 - 121 Knight
 - 122 Knight
- 1200 A. D.
- 123 Costume of a Citizen
 - 124 Costume of a Citizen, different
 - 125 Costume of a Citizen, different
 - 126 Carthusian Friar
 - 127 Minister of the Order "de la Frappe"
 - 128 Man of Rank
 - 129 Knight
- 1300 A. D.
- 130 Citizen Costume
 - 131 Citizen Costume, different
 - 132 Citizen Costume, different
 - 133 Noble
 - 134 Man of Rank
 - 135 Sergeant-at-arms
 - 136 Duke of Burgundy
 - 137 Knight
 - 138 King
 - 139 Prince
- 1400 A. D.
- 140 Citizen
 - 141 Citizen, different costume
 - 142 Charles VII
 - 143 Page
 - 144 Herald
 - 145 Prince
 - 146 Knight of Golden Fleece
 - 147 Philip the Good, Duke of Burgundy
 - 148 Cross Bow-man
 - 149 Knight
 - 150 Man of Rank
- 1500 A. D.
- 151 Admiral d' Ambrose
 - 152 Huntsman
 - 153 Body-guard
 - 154 Nobleman
 - 155 Francis I, 1547 A. D.
 - 156 Francis I, 1547 A. D., different costume
- 1550 A. D.
- 157 Musketeer
 - 158 A Soldier
- 159 Henry II, 1559 A. D.
- 160 A Guard under Charles IX.
 - 161 Swiss Guard
 - 162 A Soldier
 - 163 Doctor of Medicine
 - 164 Henry III, 1589 A. D.
 - 165 Henry IV, About 1600 A. D.
 - 166 A Page
 - 167 Soldier
 - 168 Cavalier
- GERMAN A. D. 1000
- 169 Warrior
 - 170 Prince
 - 171 Noble
 - 172 Emperor Henry II, 1024 A. D.
 - 173 Bishop
 - 174 Rudolph of Swabia, 1080 A. D.
- 1100 A. D.
- 175 Emperor Frederick I. (Barbarossa) 1197
 - 176 Nobleman
 - 177 Nobleman
 - 178 King
 - 179 Bishop
 - 180 Warrior
 - 181 Warrior
 - 182 Warrior
- 1200 A. D.
- 183 Knight
 - 184 Knight
 - 185 Falconer
 - 186 Jew
 - 187 Knight of the Teutonic Order
 - 188 Duke Henry of Breslaw
 - 189 Earl
 - 190 Emperor Frederick II, 1250 A. D.
- 1300 A. D.
- 191 Armed Citizen
 - 192 Builder
 - 193 Knight
 - 194 Count of Thüringen
 - 195 Count
 - 196 Gunther von Schwarzburg, 1349
 - 197 Louis the Bavarian
- 1350 A. D.
- 198 Count of Thüringen
 - 199 Knight in Battle Costume
 - 200 Knight in Battle Costume
 - 201 Knight in Battle Costume
 - 202 Knight in Battle Costume
 - 203 Man of Rank
 - 204 Man of Rank
 - 205 Man of Rank
 - 206 Man of Rank
 - 207 Emperor Sigismund
 - 208 Elector Bishop
 - 209 Duke of Bavaria
 - 210 Jew

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued

211 Knight	264 Sapper
212 Knight	265 Trumpeter
213 Knight	266 Captain
1450 A. D.	267 Nobleman
214 Senator	268 Knight
215 Patrician	269 Ensign
216 Patrician	270 Margrave of Brandenburg
217 Patrician	1600 A. D.
218 Knight	271 Mercenary
219 Patrician	272 Musketeer
220 Patrician	273 Artilleryman
221 Jester	274 Harquebusier
222 Knight	275 Captain
223 Bailiff	276 Standard bearer
224 Citizen	277 Dragoon
225 Carpenter	278 Musketeer
226 Canon	279 Cuirassier
227 Bishop	280 Wallenstein, Generalissimo
228 Knight	281 Man of Rank, first half of century
229 Knight	282 Man of Rank, second half of century
230 Crossbowman	283 Man of Rank, end of century
231 Archer	284 Protestant Clergyman
232 Elector	1700 A. D.
1500 A. D.	285 Peasant
233 Patrician	286 Protestant Clergyman
234 Patrician	287 Costume of Magistracy
235 Warrior	288 Bishop
236 Elector	289 Citizen
237 Dr. Martin Luther	290 A Brandenburg Cuirassier, 1700
238 Man of Learning	291 Prussian Infantry Musician, 1704
239 Jew	292 Prussian Artilleryman, 1709
240 Knight	293 Prussian Grenadier, 1750
241 Huntsman	294 Prussian Infantry, 1741
242 Imperial Herald	295 Hussar
243 Knight	296 Officer of Dragoons
244 Knight	297 General of Cuirassiers
245 Knight	298 Frederick II.
246 Citizen of Rank	299 General Ziethen
247 Citizen of Rank	300 Officer of Infantry of Guard
248 Soldier	1800 A. D.
249 Soldier	301 Cuirassier, Uhlan and Dragoon, 1814
250 Soldier	302 Infantry of the Line
251 Drummer	303 General
252 Peasant of Shoe League	304 Silesian Militia
253 Peasant of Shoe League	305 Militia Cavalry
254 Musician	306 The Line, 1830
255 Elector John Frederick	307 The Bodyguard, 1840
256 Bishop	308 Cuirassier, 1850
257 Knight	309 Officer of Guard, 1864
258 George Frundsberg, Commander-in-chief of Charles V.	ITALIAN
259 Huntsman	310 Black Friar
1500 A. D.	311 Cordiller
260 Soldier	312 Cardinal Legate
261 Armed Citizens	313 Bishop in Travelling Costume
262 Ensign	314 Venetian of Rank
263 Provost Marshal	315 Warrior

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued

316 Pope 1200	368 Edward III., 1377 A. D.
317 Doge of Venice	1400 A. D.
1300 A. D.	369 Knight
318 Pope	370 Henry V.
319 Cardinal	371 Earl
320 Archbishop	372 Soldier
321 Citizen	373 Knight
322 Man of Rank	374 Knight, 1450
323 Man of Rank	375 Member of a Court Martial
324 Knight	1450-1500.
325 Knight	376 Knight of the Garter
326 Knight	377 Warrior
327 Bernard Visconti, 1385	378 Serving Man
328 Roman Senator	379 Citizen
329 Doge of Venice	380 Minstrel
330 Cimabue, in citizen dress	381 Richard III.
331 Man of Rank	382 Earl of Warwick
332 Man of Rank	1500-1550.
333 Doge of Venice	383 Man of High Rank
1400	384 Chancellor Sir Thomas More 1535
334 Florentine	385 Earl of Surrey 1540
335 Page	386 Henry VIII.
336 Young Italian	387 Edward VI, 1553
337 Magistrate	1550-1900.
338 Florentine Magistrate	388 Soldier
339 Venetian Senator	389 Soldier
340 Man of Rank, Milan	390 Halberdier
341 Man of Rank, Venice	391 Halberdier
342 Young Man	392 Bishop
343 Page	393 Lord Mayor of London
1400 A. D.	394 Nobleman
344 Pope	395 Nobleman
345 Pope in House Costume	396 Queen Elizabeth, in Royal Robes and
346 Cardinal	Chair
347 Venetian of Rank	397 Knight of the Order of Garter
1500 A. D.	1600
348 Man of Rank	398 Charles, Prince of Wales
349 Man of Rank	399 Nobleman
350 Pope in Pontificals	400 Son of Charles I.
351 Procurator of St. Marks	401 Charles I.
352 Doge	402 Soldier
ENGLISH 1200 A. D.	403 Chancellor
353 Warrior	SPANISH 1300.
354 Warrior	404 Man of Rank
355 Hunter	405 Man of Rank
356 Fool	406 Knight
357 King John 1216	407 Warrior, Moorish
358 Knight-Templar	408 Warrior, Moorish
359 Knight	409 King of Granada
360 Bishop	410 King of Granada. Sitting
361 Knight, 1333	SPANISH 1400.
362 Crossbow Man	411 King Ferdinand, 1416
363 Court Costume	412 King Henry IV., 1474
364 Man of Rank	413 Ferdinand the Catholic
365 Citizen	414 Man of Rank
366 Knight, 1377	415 Soldier
367 Edward, the Black Prince	416 Count

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued

1500-1600.		TURKS 1500.	
417	Hernando Cortez, 1549	457	Sultan
418	Don Louis Quijada, General of Charles V, 1570	458	Guard
419	Don John of Austria, 1678	459	Janizary
1600-1600.		AUSTRIA 1600	
420	Duke of Alva, 1582	460	Croat
421	Nobleman	461	Austrian Cuirassier, 1683
422	Jesuit	462	Austrian Infantry, 1670
423	Soldier	463	Austrian Artillery, 1671
424	Biscayan Peasant	464	Brandenburg Dragoon, 1688
425	Armor of the Duke of Alva	465	Brandenburg Infantry, 1683
426	Philip the II., 1598	466	Pole
SLAVONIC 1400.		467	Swede
427	Russian Warrior	468	King John Sobiesky
428	Russian Warrior	469	Gustavus Adolphus 1632
429	Russian Nobles	NETHERLANDS.	
430	Russian Nobles	470	Soldier
431	Russian Czar	471	Soldier
432	Hungarian of Rank	472	Man of Rank
433	Russian Warrior	473	Man of Rank
434	Russian Warrior	474	Soldier
435	Bohemian Warrior	475	Soldier
436	Russian Merchant	ECCLESIASTICAL COSTUMES	
437	Russian Grandee	476	Bishop in full Pontificals
438	Man of Strelitz	477	Pope Tiaras, 11th Century
439	Hungarian Chief	478	Pope Tiaras, 12th Century
1500 A. D.		479	Pope Tiaras, 14th Century
440	Hungarian Chief	480	Pope Tiaras, 16th Century
441	Hungarian Chief	481	Cardinal's Hat
442	Polish Grandee	482	Bishop, 15th Century
443	Russian Warrior	483	Precentor, 15th Century
444	Polish Chief	484	Cappa Magna of Cardinal
445	Hungarian Warrior	485	Cappa Magna of Cardinal
446	Hungarian Warrior	486	Cappa Magna of Bishop
MEXICO 1500.		487	Pope
447	King	488	Cardinal
448	Warrior	489	Canon in Cape and Amess, 15th Century
449	Warrior	490	Canon in Cape and Amess, 15th Century
450	High Priest	491	Priest in Cape and Soutanne
451	Priest of the God of War	492	Bishop in the Zimarra
452	Man of Rank	493	Priest in the Soutanne
453	Man of Rank	494	Bishop in ordinary Vestments
454	Chief	495	Bishop in house costume
455	Warrior	496	Abbe time of Louis XVI.
456	Standard bearer		

Price, 75 Cents Each, Colored

For Index to LANTERNS, etc., see Index at Front of Catalogue.
For Index to SLIDES see Index at Back of Catalogue.

POSES PLASTIQUE

FOR USE AND DESCRIPTION SEE PAGE

If assortment is left to our selection, we will cheerfully give the benefit of our experience and will send only those which in our judgment are best adapted to the requirements of the exhibitor.

Price, 75 Cents Each, Colored

1	Portrait of McKinley in center of flag, with sunburst and "Nearer My God to Thee," printed underneath	40	Sea Serpent
2	American Flag	41	Lobster
3	German Flag	42	Uncle Sam
4	English Flag	43	Sheaf of Oats
5	French Flag	44 to 64	Twenty varieties of wall paper, taken from the latest and most popular designs. All are richly colored. A few of these slides will add variety to a selection, and will be found a valuable addition to any outfit.
6	Spanish Flag	65	Red Roses
7	Cuban Flag	66	Yellow Roses
	Flag of any nation can be furnished.	67	White Roses
8	Goddess of Liberty	68	Variety of Colors
9	U. S. Coat of Arms	69	Bunch of Violets
10	Sunburst	70	Bunch of Pinks
11	Love veiled, statuary	71	Showers of Stars
12	Water babies	72	Portrait of McKinley
13	Little dogs in barrel	73	Portrait of Roosevelt
14	Moonlight, owl and bats	74	Washington
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19	Goddess of Liberty, different from No. 8	78	White Swamp Honey Suckle
20	Goddess of Liberty, different from No. 19	79	White Daisy
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33	Large Moth, side view	92	Easter Lily
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35	Shower of Birds, group 2	94	Swans and Water Lilies
36	Serpent in flames	95	Lyre Bird
37	Serpent	96	Bunch of Daisies
38	Dragon		
39	Demon		

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AND NORTH SYRIA**

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SUDAN

Khartum

- | | |
|------------------------------------|-----------------------------------|
| 1 Railroad Train | 26 Gordon College Entrance |
| 2 Train De Luxe | 27 Gordon's Monument |
| 3 Sudan Private Car | 28 Gordon's Tree |
| 4 Sudan Soldiers | 29 Gordon's Tree, different view |
| 5 Soldiers Khartum | 30 Enclosure About Monument to |
| 6 Sirdar's Palace | British Officers, Kerreri Heights |
| 7 Sirdar's Palace Gardens | 31 Monument of British Soldiers |
| 8 War Office, Looking South | 32 Missionaries at Khartum |
| 9 Rear of War Office | 33 U. P. Mission at Khartum |
| 10 Sanitary System | 34 Mission Church, Khartum |
| 11 Prisoners making Mud Brick | 35 Boys at Mission |
| 12 Typical House | 36 Servant of U. P. Mission |
| 13 Typical House | 37 Rev. Sowash's House |
| 14 Typical House | 38 Orphans at the Mission |
| 15 House Being Built | 39 Missionary Recreation |
| 16 Coptic Church and Typical House | 40 Rev. Gwynne's Donkey and 700 |
| 17 Mosque | Smaller Specimens |
| 18 Street Car | 41 Dr. Gihen's House |
| 19 Water-Back | 42 Mohammedan Tomb |
| 20 Egyptian Bank Building (Sudan) | 43 Tombs of Sheikhs |
| 21 Public Gardens | 44 Donkey Livery |
| 22 Public Gardens | 45 Cultures at Work |
| 23 Public Gardens | 46 Khartum Ferry |
| 24 Gordon Hotel | 47 Khartum, Boat At |
| 25 Gordon College | |

SUDAN—(Continued.)

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| 49 Women Brick Workers | 51 Women Brick Workers |

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| 53 Street Scene | 59 Khalifah's House |
| 54 Grain Market | 60 Government School |
| 55 Market Scene | 61 C. M. S. School |
| 56 Date Market | 62 Missionary House |
| 57 Market | 63 Wall |

Omdcon.

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| 65 Pottery Market | 70 Wizard Burning Incense |
| 66 Camel Market | 71 Mr. Elkinne's Garden |
| 67 Grinding Stones | 72 South Gate |
| 68 Chocolate Omdurman Lassic | 73 Tomb of Mahdi |

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| 74 College Buildings | 78 U. P. Westminster Abbey |
| 75 Foundation of New College | 79 Sabit Bey's House |
| 76 Hospital | 80 Hama Wersa's House |
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| | 82 Typical House |

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| 87 Two People | |
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| 96 Palms and Fruit | 107 Little Shullah Girl |
| 97 Palms and Woman | 108 Scarlet Robed King of Bari Tribe |
| 98 Missionaries at Paw Paw Tree | 109 Sheikh of Niam-Niam Tribe Cannibals |
| 99 Mission Building | 110 Wretched Natives |
| 100 Mission Cattle | 111 Typical Shullah Village |
| 101 Shullah | 112 Congo Pigmies |
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SUDAN—(Continued.)

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| 127 Professor A. H. Sayce's Dahabiyeh | 135 S. S. "Dal" and Barges |
| 128 Boat Load of Camels | 136 Papyrus on the Banks of the Nile |
| 129 S. S. "Toski" Between Assuan and Halfy | 137 The White Nile |
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| 131 The First Cataract | 139 White Nile Near Lake No. |
| | 140 Sobat and White Nile Uniting |
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| 156 Bongo Girls | |

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| 161 Carried Ashore | 163 Dulaib Palms |
| 162 United Presbyterian Mission | 164 Missionary's Boy |

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| 189 Abbassia | 207 Wooding Station |
| 190 Gondokoro, Uganda | 208 Land Turtle |
| 191 Angarib or Bedstead | 209 White Ant Hills |
| 192 Atbara Junction | 210 Bags of Onions |
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| 201 El Gemeizeh | 217 Steamer in Harbor of Sudan |
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| 2 Caravan | 44 Mohammed and Betheran Bush (Burning Bush) |
| 3 Desert Cameler | 45 Terabin Arabs |
| 4 Tent in Process of Construction | 46 Deir el Arhain ("Monastery of the Forty") |
| 5 Three Sons of the Desert | 47 Deir el Arbian with Olive Orchard |
| 6 Praying in the Desert | 48 Jebel Musa from the South |
| 7 A Woman of the Desert | 49 Jebel Musa from Jebel Sufsafeh |
| 8 Desert Shrubbery | 50 Mountains About Sinai Group |
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| 104 Dr. Robinson Among Slime Pits South of Dead Sea | 143 The True Mt. Hor, Jebel Maderah |
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| 109 El Aujeh Fountain | 148 From the West from Mt. Sinai |
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152 Sandahennah, Rear View of Apse of Christian Church	156 Maan Railroad Station.
153 Sandahennah Caves, Sandahennah (Marissa)	157 Maan Hotel
	158 Maan Barracks
	159 Pool Between Maan and Petra
	160 Rock Near Petra
	161 Cistern Near Petra

PETRA

Price: 40c. Plain; 80c Colored.

1 Encampment by Petra	21 One of the Two Obelisks
2 Dr. Robinson's Party July 1907	22 Arch at Petra
3 Plan of Petra and its Environments	23 Forder's Circles
4 Petra from Elji	24 Triple Temple
5 Turkish Soldiers Protecting the Way to Petra	25 Temple Entrance
6 Arab Guides	26 Pyramid Temple
7 Sheikh Muhammed	27 Rock Cut Cistern
8 Baking Bread in Camp	28 Columbaria
9 Tunnel Entrance to Petra	29 Valley of Shadow of Death
10 Climbing Petra	30 General View Rock Tombs
11 A Petra Home	31 Ancient Tomb with Columns
12 Troglodyte Homes	32 Urn Tomb
13 Door Socket	33 Corinthian Tomb
14 The Castle of Pharaoh	34 Pyramid Tomb
15 Castle of Pharaoh, Richly Variegated Stones	35 Entrance to Tomb
16 The Many Hued Sands of Petra	36 Tomb with Beautiful Interior
17 El Khazneh or The Treasury (General View)	37 Tomb with Nabthean Inscription
18 El Khazneh or the Treasury (Near View)	38 Latin Tomb
19 Winged Lions	39 Roman Tomb
20 One of the Two Obelisks	40 Petra Subra
	41 Mountains Near Petra Subra
	42 Theater at Petra Subra, Seating 4,000
	43 Roman Mill near Petra
	44 Crusaders Castle at Kerak

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45 Plan of Great High Place	51 Square Altar of the Great High Place
46 General View of Great High Place	52 Circles on Round Altar of Great High Place
47 Obelisk and Castle Great High Place	53 Pool, Great High Place
48 Obelisk Great High Place	54 Reservoir Great High Place
49 Court of the Great High Place	55 Large Tree Growing Near Great High Place
50 Altars of the Great High Place	

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56 Plan	58 Pool
57 Court	59 Rain-Bow Tomb

Deir High Place.

60 Plan	62 General View
61 Ancient Altar	63 Urn at Deir

Madras High Place.

64 Plan	67 Woman on the Top of the High Place
65 General View	
66 Aqueduct	

Triple High Place.

68 Plan	72 Altar and Court
69 Approach to Triple High Place	73 Blood Altar
70 The General View	74 Cooking Circles
71 Undetached Obelisk	75 Aqueduct near Triple High Place

Kubtha High Place.

76 Plan	78 General View
77 Approach	

Turkmanyeh High Place.

79 Plan	81 Once Roofed In Chamber
80 Court	82 Cooking Cavity

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83 Plan	85 General View
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87 General View	

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89 Plan	90 General View
90 General View	91 Great Rock Altar
91 Great Rock Altar	

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In ordering slides, please give page of catalogue, number of slide and title.

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| 2 Edom Bedouins Moving | 20 Grain Pit at Gerar |
| 3 Edom Bedouins Moving | 21 Gaza, Crazy Woman |
| 4 Edom Bedouins Moving | 22 Lachish (Tell el Hesi) |
| 5 Shobek, A Sheikh at | 23 Lachish |
| 7 Edom, the King's Highway (Numbers XX 17) | 24 Salt Springs (Biyar el Meliha) |
| 8 Bozrah | 25 A Roman Mile Stone |
| 9 Ruins of Bozrah | 26 Askalon |
| 10 Mill Stone, Bozrah | 27 Askalon Rock Wall |
| 11 Maiden at Bozrah | 28 Askalon Ruins |
| 12 Bozrah Castle | 29 Moresheth-Gath |
| 13 Bozrah Vineyards | 30 Straining Water into a Cask through Dragoman's Handkerchief |
| 14 Bozrah Milk Curd-Balls | 31 Ibrahim and Typical Mule Saddle of Moab |
| 15 Bozrah, the Only Store | 32 Moab Land Mark |
| 16 Bedouin Village Near Bozrah | |
| 17 Bedouin Village Near Bozrah | |
| 18 Bedouin Village Near Bozrah | |

HEBRON

Price: 40c Plain; 80c Colored.

- | | |
|---|--|
| 1 Beth Zur North of Hebron (Macabees) | 7 Scottish Hospital, Hebron |
| 2 Fountain Between Solomon's Pools and Hebron | 8 Russian Hospice, Hebron |
| 3 Carmel near Hebron | 9 Pool of David, Hebron |
| 4 Ancient Mamre | 10 Watering Trough by the Pool in Hebron |
| 5 Ancient Mamre Ruins | 11 Woman Churning |
| 6 Vineyards Around About Hebron | 12 Hebron, Abraham's Oak |

BEERSHEBA

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| 2 From Tell es-Seba to Beersheba | 11 Beersheba, Mosque and Governor's Residence |
| 3 Caleb's Upper Spring | 12 Beersheba, Palace of Governor |
| 4 Caleb's Lower Spring | 13 Beersheba, Governor's Children |
| 5 Tell Milh | 14 Beersheba, Mosque |
| 6 Fountains of Tell Milh | 15 Beersheba, Original Khan |
| 7 Fountains of Tell Milh | 16 Beersheba, A Turkish Soldier |
| 8 Rehoboth, Well Dug by Isaac | |
| 9 Panoramic View Beersheba | |

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| 18 Watering Trough | 28 Beersheba. Northwest Well |
| 19 Beersheba. Needle's Eye. | 29 Beersheba. Northeast Well |
| 20 Beersheba. Christian Baptismal Fount | 30 Beersheba. Southwest Well |
| 21 Ancient Ruins of Beersheba | 31 Beersheba. Mosque Well |
| 22 Beersheba. Threshing Machine | 32 Beersheba. Unnamed Well |
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| 24 Beersheba. Abraham's Well | 34 Beersheba. Unopened Well |
| 25 Beersheba. South Well | 35 Wells Near Beersheba |
| 26 Beersheba. East Well | 36 Arab Tents |
| | 37 Khalasa Donkey |
| | 38 Sabaita (Hornah) |

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Maresha (Micah's Birthplace).

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| 39 The Philistine Plain | 43 Lime Kiln |
| 40 Mosaic Wine Press | 44 Apse of Christian Church, Sandahemah |
| 41 Entrance to Caves | 45 Typical Houses, Sandahemah |
| 42 Cave | |

Juttah (Birthplace of John the Baptist).

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| 46 General View | 49 House with Steps to Roof |
| 47 View from East | 50 Well South of Village |
| 48 Watering Trough | 51 Well with Stone on Top |

NORTH SYRIA

Price: 40c Plain; 80c. Colored.

Aleppo.

- | | |
|----------------|-------------------------------------|
| 1 General View | 4 Entrance to Castle |
| 2 Street | 5 Monastery of Dervishes |
| 3 Cemetery | 6 Village between Aleppo and Hamath |

Hamath on the Orontes.

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| 1 Distant View | 9 Mosque |
| 2 Panoramic View | 10 Artificial Castle |
| 3 Railway Station | 11 Water Wheel |
| 4 Down the River | 12 Water Wheel |
| 5 City Bridge | 13 Water Wheel |
| 6 City Bridge | 14 Water Wheel |
| 7 Bridge and Dam | 15 Water Wheel |
| 8 Typical House | |

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| 16 Sidon Castle | 18 Booth in Garden of Cucumbers |
| 17 Load of Grain | 19 High Place of Baal, Mt. Lebanon |
| | 20 Lachish (Tel-el-Hesi) |

Beyrout

- | | |
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| 21 Beyrout from Sea | 24 Glass Mill |
| 22 Beyrout | 25 Monogram Chapel |
| 23 Beyrout Street Scene | 26 Fountain |
| 24 General View Syrian Protestant College | 27 Hospital |
| 25 Entrance Syrian Protestant College | 28 Field of Science |
| 26 Main College Building | 29 Fountain |
| 27 President Bliss's House | 30 Fountain |

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| 26 General View of Ruins | 31 Temple of Jupiter |
| 27 Temple of Jupiter | 32 Temple of Isis |
| 28 Temple of Isis | 33 Ceiling of Porch, Isis Temple |
| 29 Ceiling of Porch, Isis Temple | 34 Temple of the Sun |
| 30 Temple of the Sun | |

EGYPT

Price: 40c Plain; 80c Colored.

- | | |
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| 1 Alexandria, Along the Harbor Front | 2 Alexandria, Robinson Memorial U. P. Church |
|--------------------------------------|--|
- Tanis (Zoan).**
- | | |
|------------------|-------------------------|
| 3 Modern Village | 7 Panoramic View |
| 4 Ruins | 8 Figure of Rameses II. |
| 5 Fallen Column | 9 Near the Village |
| 6 Obelisk | |
- Pithom (Tell-El-Maskhuta)**
- | | |
|-------------------|-------------------------|
| 10 General View | 13 Granite Block |
| 11 Wall | 14 Ruins of Rameses II. |
| 12 Part of Statue | |
- Tahpanes.**
- | | |
|---|-------------------------------|
| 15 General View. Where Jeremiah Went After Jerusalem's Fall | 17 Watering Trough |
| 16 Part of Monument | 18 "Exploration Fund" at Work |
- Goshen.**
- | | |
|--|--|
| 19 Panoramic View of Goshen | 24 Manzeleh R. R. Station |
| 20 The Ancient Capital of Goshen | 25 Tell-el-Yehudieh (Dates from Oenias I.) |
| 21 Pile of Threshed Grain | 26 Tomb at Tell-el-Yehudieh |
| 22 Making Mud Brick at Zazazig | 27 Ruins at Tell-el-Yehudieh |
| 23 Two Bricks, Made With and Without Straw | 28 Egyptian Birth Stools (Ex. 1:16) |
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| 29 View of Cairo | 41 Decoration for Wedding of Nobility |
| 30 Camels Coming from Cairo | 42 Sais Runners |
| 31 A Typical Street | 43 Mohammedan Funeral |
| 32 Husband of Family | 44 Oriental Windows |
| 33 A Cart Load of Women | 45 Statue of Ibrahim Pasha |
| 34 Camel Carrying Children | 46 Museum of Antiquity |
| 35 Leading a Camel | 47 Avenue of Palms |
| 36 Bringing Wood to Market | 48 Tomb of Mamelukes, Front |
| 37 Public Letter Writer | 49 Tomb of Mamelukes, Side |
| 38 Sherbet Seller | 50 Tomb of Caliphs |
| 39 Lemonade Seller | 51 University Mosque |
| 40 Water Seller | 52 University Mosque Students |
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| 54 Addax of Dongola | 61 Zebra |
| 55 Kudu of Dongola | 62 Hart Beest |
| 56 Elephant | 63 Kitchener's Ostrich |
| 57 Giraffe | 64 Monkey |
| 58 Lion | 65 Saber Horned Antelope |
| 59 Gnu | 66 Flamingoes |
| | 67 Entrance |

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| 69 Guides, Summit of Pyramid | 74 View from Cheops |
| 70 The Sphinx | 75 Mena House |
| 71 Corner of Cheops | 76 Mena House, Near View |
| 72 Near View of Side, Cheops | |

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| 78 Palm Grove | 83 Bedrasheen R. R. Station, near Memphis |
| 79 Ruined Statue of Rameses | 84 A Camel Load of Hay |
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| 81 Girl Water Carriers | |

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| 86 Lateen Sails | 93 Village on the Nile |
| 87 Lateen Sails | 94 Sail boats on the Nile |
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| 101 General View | 108 Valley, Tomb of Kings |
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| 113 Assuan Dam | 114 Red Sellers |
| 114 Top of Dam, Showing Method of Lifting Sluices | 115 Natives on the Nile |
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| 123 Biskra Market | 124 Natives Telling it Easy |
| 124 Biskra. A Thronged Corner | 125 Funeral |
| 125 Biskra. A Mosque | |

CHURCH AND SUNDAY SCHOOL DEPARTMENT

Foreword.

Having received many requests from churches and Sunday School workers for slides to illustrate and unfold Biblical Truths, we have established a special department to meet this need and now offer the most complete and helpful material along these lines yet given to the public.

Pastors wishing to solve the Sunday evening problem, and secure a large attendance on the part of those who are not attracted by the ordinary service on Sunday night, as well as to strengthen their ministry by giving it freshness and variety, and bring both young and old to a "knowledge of the Truth," will find what they have long been seeking.

Sunday School Workers will appreciate a method that will make the Bible a new Book as light is thrown on its teachings from the Land, its life and customs, and from the works of our greatest artists. Setting the Truths of the current Sunday School lessons in this attractive frame work, the lessons taught will no longer be abstract, but be made vital and attractive. These beautiful sets cannot fail to arouse the enthusiasm of both teacher and scholar.

Evangelists will find these sets most helpful in leading the multitude into the better life. The accompanying lectures are not only intended to be suggestive, but have been made practical and winning in tone.

Missionary Societies will find in what we have to offer, the world with its darkness and need brought to our very doors. By looking upon our Mission Schools and Churches and seeing the faces of those who represent us in the field "White for the Harvest," the monthly concert is made instructive and appealing as never before.

Manager and Literary Editor. We have placed in charge of this practical department, one whose qualifications along these lines we consider most exceptional. Our Manager, Earl B. Hubbell, D. D., has not only gathered constantly for seventeen years in Chicago, one of the largest evening congregations in this city and secured an understanding of the needs of our church, but by personal visits to the Holy Land and to the leading places of interest in Europe, Asia and Africa, has prepared himself to be of the most practical assistance to all interested in these lines.

The Plan. These slides are not only offered for sale, but for rental, at such rates as will place them within easy reach. They are usually arranged in sets of fifty slides, accompanied by lectures. The slides are colored by expert artists, who have given our slides a name of high grade quality, wherever used. Engagements are arranged throughout the country as close together as possible to save time and expense in transportation, and we suggest neighboring pastors and workers forming a circuit which will insure more certain and economical service. If any organizations yet without this help will write us, we will offer suggestions making it possible to secure an outfit

in the easiest method at the lowest cost. A lantern is an indispensable outfit in every church and school.

Material. The sets listed on the following pages form only the beginning of efforts along these lines. As rapidly as they can be prepared, other sets will be offered, and from the abundant resources which we now have on hand, we are in a position to supply whatever our workers may need.

Rent. For prices, terms, etc., see page 252.

THE LIFE OF FAITH, OR PATRIARCHAL TIMES

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

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| 1 Ur of the Chaldees | 27 Beersheba, the Mosque and Governor's House |
| 2 Abraham Journeying | 28 Beersheba, Abraham's Well |
| 3 Dwelling in Tents | 29 Primitive Ploughing |
| 4 Building Altars | 30 Primitive Sowing |
| 5 Shechem | 31 Primitive Harvesting |
| 6 Shechem Street | 32 Primitive Threshing |
| 7 Tower of Jacob | 33 Primitive Grinding |
| 8 Mt. Gerizim | 34 Primitive Baking |
| 9 At Bethel | 35 Primitive Churning |
| 10 Overlooking the Country | 36 Preparing Milk |
| 11 Separation of Abraham and Lot | 37 Primitive Eating |
| 12 The Road to Hebron | 38 Primitive Spinning |
| 13 Rachel's Tomb | 39 Primitive Shepherd |
| 14 Bethelchem | 40 Abraham's Rescue of Lot |
| 15 The Watch Towers | 41 Rebecca at the Well |
| 16 Gardens of Solomon | 42 Rebecca Receiving Gifts |
| 17 Fountains by the Way | 43 Rebecca's Welcome |
| 18 The Clusters of Eschol | 44 Rehoboth, Well Dug by Isaac |
| 19 Hebron | 45 The Oak of Mamre |
| 20 The Hebron Pool | 46 The Angel's Welcome |
| 21 The Scottish Hospital of Hebron | 47 The Rescue of Lot |
| 22 The Russian Hospice of Hebron | 48 Cave of Machpelah |
| 23 Hebron Market Place | 49 The Entrance to the Cave |
| 24 The Upper Spring | 50 "Like the Stars" |
| 25 The Lower Spring | |
| 26 Beersheba | |

EGYPT, OR, OUT OF THE HOUSE OF BONDAGE

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|-------------------------------|--|
| 1 Dothan and Pasture Fields | 8 Joseph in Prison |
| 2 The Dream of Joseph | 9 The Interpretation of the Butler's Dream |
| 3 The Pit of Dothan | 10 The Interpretation of Pharaoh's Dream |
| 4 Joseph Sold by His Brethren | 11 The Exaltation of Joseph |
| 5 Jacob Mourning | 12 The Pillar of Heliopolis |
| 6 Panorama of Tanis | |
| 7 The Ruins of Tanis | |

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In ordering slides, please give page of catalogue, number of slide and title.

EGYPT, OR, OUT OF THE HOUSE OF BONDAGE—(Continued.)

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| 13 The Mummy of the High Priest | 33 The Entrance to the Tomb of the Kings |
| 14 The Cup Found in Benjamin's Sack | 34 The Mummy of Rameses |
| 15 Joseph Reveals Himself | 35 Statue of Rameses |
| 16 Joseph Welcoming His Father | 36 Sarcophagus |
| 17 Israel in Goshen | 37 Procession of Apis |
| 18 Israel Enslaved | 38 Feast for the Dead |
| 19 Making Mud Bricks | 39 The Riddle of the Sphinx |
| 20 Bricks with Straw and Without | 40 Sakurah Pyramid |
| 21 Pithom, the Treasure City | 41 The Island of Philae |
| 22 Threshed Grain | 42 The River Nile |
| 23 Drawing Water from the Nile | 43 Moses Put in Reeds |
| 24 Girl Water Carriers | 44 Island of Rhoda |
| 25 Colossi | 45 Moses Found by Pharaoh's Daughter |
| 26 Facade of Rock Karnac | 46 Moses in State |
| 27 Temple of Karnac, Approach | 47 Moses' Choice |
| 28 Facade of Karnac | 48 Moses in Midian |
| 29 Center Avenue, Karnac | 49 The Passover |
| 30 Temple of Isis | 50 The Crossing of the Sea |
| 31 Great Statue of Rameses | |
| 32 The Tomb of the Kings | |

JOURNEYING TO CANAAN

52 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|--|--|
| 1 Ayun Musa | 28 Convent of St. Katharine |
| 2 Miriam and Her Song | 29 Garden of Convent of St. Katharine |
| 3 Sand Dune | 30 Monastery Well |
| 4 Marah | 31 The Burning Bush, Interior of Convent |
| 5 Elim | 32 Cave Where Moses Was Hidden |
| 6 Tarjihad | 33 Chapel of Elijah |
| 7 Desert of Sin | 34 Moses Appearing With the Law |
| 8 "Shadow of a Rock in a Weary Land" | 35 Hill Aam Where Calf Was Sacrificed |
| 9 Winding Way | |
| 10 The Manna Given | 36 The Golden Calf Worshipped |
| 11 Wady Maghara | 37 The Golden Calf Destroyed |
| 12 Wady Maghara Inscriptions | 38 The Tabernacle |
| 13 Wady Fieran | 39 The Consecration of Aaron |
| 14 The Smitten Rock | 40 Cloud and Pillar |
| 15 Willows of Moses Rod | 41 Wilderness of Paran |
| 16 A Defeat of Amalek | 42 Graves of Lust |
| 17 Aaron and Hur Holding Up the Hands of Moses | 43 Kadesh Barnea |
| 18 Moses and Jethro | 44 The Spies |
| 19 View Southwest of Mt. Sinai | 45 Bedouin Tent East of Sinai |
| 20 View Just Before Reaching Sinai | 46 By the Dead Sea |
| 21 Mt. Sinai | 47 Mt. Hor (Aaron's Death) |
| 22 Pool Half Way Up Sinai | 48 Mt. Seir |
| 23 Wicket Gate Leading to Sinai | 49 The Fiery Serpents |
| 24 Stairs to the Top of Sinai | 50 Baalim |
| 25 Mosque on Sinai | 51 Mt. Nebo |
| 26 Cross on Sinai | 52 The Death of Moses |
| 27 Crater of Mt. Sinai | |

NAZARETH AND ITS HILLS, OR, THE CHILDHOOD DAYS OF JESUS

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|-------------------------------------|--|
| 1 First Road Leading to the Village | 27 Church of Annunciation Altar. |
| 2 The Rocky Climb | 28 The Street in Nazareth |
| 3 Jezreel | 29 The English Mission Girl School. Nazareth |
| 4 Gilboa | 30 Mud Houses in Nazareth |
| 5 Death of Saul and Jonathan | 31 Christ's Arrival in Nazareth |
| 6 Endor's Cave | 32 The Virgin's Fount |
| 7 The Witch of Endor | 33 The Virgin's Fount |
| 8 Gideon's Fount | 34 The Mother and Child at the Fount |
| 9 Village of Nain | 35 Boys at Nazareth |
| 10 The Miracle of Nain | 36 Reading the Scriptures |
| 11 Shunem | 37 Journeying to Jerusalem |
| 12 Shunamite's Home | 38 The Road to the City |
| 13 Cana | 39 Herod's Temple in Jerusalem |
| 14 The Church of the Miracle | 40 With the Doctors in the Temple |
| 15 Cana Fountain | 41 Bereth |
| 16 Cana Wedding | 42 Carpenter Shop in Nazareth |
| 17 Cana Wedding Procession | 43 The Home of Christ and Chapel in Nazareth |
| 18 The Coin Dower | 44 The Interior of the Chapel |
| 19 The Wedding Scene | 45 Christ in a Shop |
| 20 Nathanael's House | 46 Christ in the Synagogue |
| 21 Jonah's Birthplace | 47 Christ Reading the Message of Isaiah |
| 22 Mt. Tabor | 48 The Hill of Precipitation |
| 23 The Crusaders' Battle | 49 Farewell to Nazareth |
| 24 General View of Nazareth | 50 The Last View of Nazareth |
| 25 General View of Nazareth | |
| 26 Church of Annunciation. Exterior | |

BY JORDAN AND GENNESARET, OR, THE MINISTRY OF JESUS

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|--|---|
| 1 The Source of Jordan | 15 Jericho, Among Slime Pits |
| 2 Jordan, Jacob's Daughter | 16 Dead Sea |
| 3 Jordan's Banks. | 17 Dead Sea Desolation |
| 4 Jordan's Banks. Russians On | 18 Tiberius from Galilee |
| 5 Jordan's Banks. Baptizing | 19 Tiberius, Street Scene |
| 6 Jordan's Banks. Baptizing | 20 Tiberius, Street Scene |
| 7 Jordan's Banks. Baptizing Cross | 21 Tiberius, Missionaries at |
| 8 Jordan's Banks. Where Israel Crossed | 22 Bethsaida |
| 9 Jordan Crossed | 23 Bethsaida, Fishing |
| 10 Jericho, Modern | 24 Bethsaida, Fishing, Disciples Called |
| 11 Jericho, Old | 25 Bethsaida, 5,000 Fed |
| 12 Jericho, Fall | 26 Magdala from Sea |
| 13 Jericho, Elisha's Spring | 27 Magdala Homes |
| 14 Jericho, Bartimeus Healed | 28 Mary Magdala at Master's Feet |

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In ordering slides, please give page of catalogue, number of slide and title.

BY JORDAN AND GENNESARET, OR, THE MINISTRY OF JESUS—(Cont'd.)

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| 29 Country of Gadarenes | 41 Capernaum. Ruins of Synagogue |
| 30 Demoniac Healed | 42 Capernaum. Centurion |
| 31 Embarking on Galilee | 43 Capernaum. Palsy Healed |
| 32 Galilee Fishing | 44 Capernaum. Peter's Wife's |
| 33 Christ Walking on Galilee | Mother |
| 34 Christ Rescuing Peter | 45 Capernaum. Jairus' Daughter |
| 35 Galilee Storm | 46 Capernaum. Sick |
| 36 Galilee Storm Stilled | 47 Capernaum. Receiving Publicans |
| 37 Mt. Hattin | 48 Capernaum. Preaching from |
| 38 Mt. Hattin. Sermon | Boat |
| 39 Mt. Hattin. Lilies | 49 Capernaum. Parable of Sower |
| 40 Capernaum | 50 Galilee and Risen Lord |

JERUSALEM, THE CITY OF THE KING

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|-------------------------------------|------------------------------------|
| 1 First View of Jerusalem | 27 The Anointing Stone |
| 2 R. R. Station | 28 The Entrance to the Tomb |
| 3 Joppa Gate | 29 Gordon's Calvary |
| 4 Damascus Gate | 30 Garden Tomb Entrance |
| 5 Zion Gate | 31 The Golden Gate |
| 6 The Tower of David | 32 The Mount of Olives |
| 7 The Tomb of David | 33 The Village of Bethany |
| 8 The Splendor of Solomon | 34 The House of Martha and Mary |
| 9 A Street in Jerusalem | 35 The House of Simon the Leper |
| 10 Jerusalem Shops | 36 The Tomb of Lazarus |
| 11 Wayside Merchants | 37 Jesus Weeping Over Jerusalem |
| 12 Pool of Hezekiah | 38 The Triumphal Entry |
| 13 Tomb of the Kings | 39 The Garden of Gethsemane |
| 14 The Pillar of Absalom | 40 The Spot of the Betrayal |
| 15 Tomb of James and Zacharias | 41 The Ecce Homo Arch |
| 16 St. Stephen's Gate | 42 Christ Presented to the People |
| 17 The Porches of Bethesda | 43 Calvary by Night |
| 18 The Pool of Siloam | 44 The Darkness of the Crucifixion |
| 19 The Temple Area | 45 The Entombment |
| 20 Solomon's Stables | 46 The Resurrection |
| 21 The Tower of Antonia | 47 "Out as Far as Bethany" |
| 22 The Mosque of Omar | 48 The Ascension |
| 23 The Dome of the Rock | 49 The Destruction of Jerusalem by |
| 24 The Mosque Laver | Titus |
| 25 The Jews' Wailing Place | 50 The New Jerusalem |
| 26 The Church of the Holy Sepulchre | |

See Index to Slides at End of Catalogue

In ordering slides, please give page of catalogue, number of slide and title.

WITH PAUL ON MARS' HILL, ATHENS

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

I. THE SPEAKER

- 1 Tarsus Station
- 2 Modern Tarsus
- 3 Street in Tarsus
- 4 Cydnus River
- 5 Antony and Cleopatra
- 6 Paul's School
- 7 Paul's School Boys
- 8 Tarsus in Paul's Time
- 9 Jerusalem
- 10 At the Feet of Gamaliel
- 11 Place of Stephen's Stoning
- 12 Stoning of Stephen
- 13 On the Damascus Way
- 14 Conversion
- 15 Damascus
- 16 Past Naaman's House
- 17 Street Called "Straight"
- 18 House of Ananias
- 19 Mt. Sinai in Arabia
- 20 St. Katharine's Convent
- 21 Place Where Paul Was Let Down in Basket
- 22 Antioch in Syria
- 23 Cyprus
- 24 Paul and Barnabas
- 25 Philippi
- 26 Paul and Silas in Prison
- 27 Thessalonica

II. THE PULPIT

- 28 Athens in Its Grandeur
- 29 Modern Athens
- 30 Street in Hermes
- 31 Arch of Hadrian
- 32 Temple of Athena
- 33 Temple of Jupiter
- 34 Temple of Victory
- 35 Tower of Winds
- 36 Theater of Dionysius
- 37 Parthenon Restored
- 38 Prison of Socrates
- 39 Socrates Drinking Hemlock
- 40 Erechtheion
- 41 Propylaea

III. THE MESSAGE

- 42 Altar to Unknown God
- 43 Stoics
- 44 Epicureans
- 45 Academicians
- 46 The Resurrection

IV. THE RESULTS

- 47 "Some Mocked"
- 48 "Other Procrastinated"
- 49 "Some Believed"
- 50 Decision on Mars' Hill and Now

ISLANDS OF THE SEA

60 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|--|--|
| 1 Map | 16 Marshall Island Boys Playing |
| 2 The Morning Star in Honolulu | Football |
| 3 Harbor, 1892 | 17 The Girls' School, Kusaie |
| 4 View of Kusaie | 18 Building the New Schoolroom, Kusaie |
| 5 The Morning Star at Kusaie | 19 In Front of Girls' School, Kusaie |
| 6 Harbor | 20 Gilbert Island School House |
| 7 Kusaie Church, Lellu | 21 Gilbert Training School |
| 8 Pastor and His Wife of the Kusaie Church | 22 Mr. Channon's House, Kusaie |
| 9 Kusaie's | 23 Students at Gilbert Training School, 1895 |
| 10 Kusaie Feast, Christmas | 24 Students at Gilbert Training School, 1896 |
| 11 Bringing the Christmas Feast | 25 Mrs. Channon Returning From Canoe Ride |
| 12 Kusaie's Putting Out the Canoe | 26 Marshall Landing, Kusaie |
| 13 The Mission at Kusaie | 27 Moot Beach and Canoes, Kusaie |
| 14 Missionaries at Kusaie | 28 Kusaie Fruits, Thirteen Varieties Shown |
| 15 The Peace House Occupied by Dr. Rife and Family | 29 Pineapples Growing |
| 16 Sitting Room of Dr. Rife's Residence | |
| 17 Dispensary Dr. Rife's Residence | |

ISLANDS OF THE SEA—(Continued.)

- | | |
|---------------------------------------|---|
| 30 Bread Fruit | 46 Heathen Head with Earrings and Wreath |
| 31 Mangrove Tree and Bird's Nest | 47 Church, Marshall Islands |
| 32 Young Mangrove Tree | 48 Hiram Bingham's Schooner, Gilbert Islands |
| 33 Banyon Tree, Kusaie | 49 Opaiaing, Gilbert Islands |
| 34 Tree Fern, Pineapples and Bananas | 50 Gilbert Village |
| 35 Beautiful Leaves from Palm, etc | 51 Gilbert Women Preserving Pandanus |
| 36 Fern growing on a Log | 52 Pandanus Fruit |
| 37 Fishing Among the Breakers, Kusaie | 53 Gilbert Women Making Fringe and Coconut Cord |
| 38 Crabs, Sea and Land, Used for Food | 54 Three Native Girls |
| 39 Church at Ebon | 55 Students, Gilbert School, Kusaie |
| 40 Interior of Church at Ebon | 56 Teachers Home in Gilbert Island |
| 41 Mojuro, Beach Canoes and Houses | 57 Native Church, Tapetura |
| 42 Canoe at Juluit | 58 Native Church, Butaritari |
| 43 Lepers at Lae, Marshall Islands | 59 Mission Graves, Apaiany |
| 44 Coconut Leaf Baskets | 60 Mission Graves, Apaiany |
| 45 Native Fans | |

FROM DUNGEON TO THRONE
THE LIFE OF JOSEPH WITH READING

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|---|--------------------------------------|
| 1 Beersheba | 26 Valley Tomb of Kings |
| 2 Abraham's Well | 27 Kings in Museum |
| 3 Jacob and Rachel | 28 Joseph Interprets Butler's Dream |
| 4 Rachel's Tomb | 29 Joseph Interprets Pharaoh's Dream |
| 5 Fields of Dothan | 30 Joseph Exalted |
| 6 The Hill of Dothan | 31 Storing Corn in Goshen |
| 7 Joseph, the Shepherd Lad | 32 Joseph Storing Corn |
| 8 Joseph, the Dreamer | 33 Heliopolis |
| 9 Joseph's Pit | 34 Mummy of High Priest |
| 10 Cast Into the Pit by Brothers | 35 Approach to Karnac |
| 11 Passing Caravan at Dothan | 36 Temple of Karnac |
| 12 Sold by His Brothers | 37 Ruins of Karnac |
| 13 The Brothers Dipping His Coat in Blood | 38 Island of Philae |
| 14 The Grief of Jacob | 39 Joseph Feasting His Brethren |
| 15 Alexandria | 40 Joseph Detains Simeon |
| 16 The Land of Goshen | 41 The Cup in Benjamin's Sack |
| 17 Egyptian Palm Groves | 42 Joseph Forgives Brethren |
| 18 The River Nile | 43 Jacob Sets Out for Egypt |
| 19 Sailing on the Nile | 44 Joseph Welcomes His Father |
| 20 Irrigating the Fields | 45 The Embalming of Joseph |
| 21 The Pyramids and Sphinx | 46 Through the Wilderness |
| 22 Zoan (Tanis) Pharaoh's Capitol | 47 Ebal and Gerizim |
| 23 Zoan (Tanis) Ruins | 48 Tomb of Joseph, Sychar |
| 24 Near the Village of Zoan | 49 The Well of Sychar |
| 25 Fallen Statue | 50 Voices of the Past |

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In ordering slides, please give page of catalogue, number of slide and title.

JOHN, THE APOSTLE OF LOVE

50 Slides with Lecture. Price: 40c Plain; 80c Colored.

- | | |
|-----------------------------------|--------------------------------------|
| 1 Hymn | 27 Peter and John Run to the Tomb |
| 2 Text | 28 Christ and John |
| 3 Bethesda | 29 The Mount of Olives |
| 4 Studying the Scriptures | 30 The Ascension |
| 5 John at Bethabara | 31 Pentecost |
| 6 The Jordan Baptism | 32 Peter and John Healing a Lame Man |
| 7 The Sea of Galilee | 33 Destruction of Jerusalem by Titus |
| 8 Fisherman on Galilee | 34 Mt. Pella |
| 9 Calling the Disciples | 35 Babylon |
| 10 Capernaum | 36 View of Ephesus |
| 11 Preaching in Boat | 37 Ruins of Ephesus |
| 12 Sermon on the Mountain | 38 Roman Aqueduct Ephesus |
| 13 Mt. Hermon | 39 Library, Ephesus |
| 14 The Transfiguration | 40 Theater, Ephesus |
| 15 Room of the Last Supper | 41 Temple of Diana, Ephesus |
| 16 Last Supper | 42 Shrine of Diana |
| 17 The Garden of Gethsemane | 43 Diana or Christ |
| 18 The Old Olives | 44 Old Mosque, Ephesus |
| 19 Praying in Gethsemane | 45 Church of St. John, Ephesus |
| 20 Place of the Betrayal | 46 Patmos |
| 21 Peter and John Follow After | 47 St. John |
| 22 Ecce Homo | 48 The New Jerusalem |
| 23 Descent from the Judgment Hall | 49 At the Heart's Door |
| 24 John and Mary at the Cross | 50 Hymn |
| 25 John and Mary Returning | |
| 26 The Care of John | |

WHAT CHRISTIANITY IS DOING FOR CHINA

50 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--|---|
| 1 Taku Road Showing M. E. Compound | 11 Mrs. Wang, A Bible Woman |
| 2 Main Building of School, M. E. Tientsin | 12 Missionary Starting Out on Trip For the Mountains |
| 3 Sleeping Room of Boys' Dormitory with Brick Beds | 13 Return from Trip |
| 4 Kitchen of Intermediate School, Tientsin | 14 Y. M. C. A. Language Students in Class Room, Kuling |
| 5 Day's Food for 43 Boys and the Cook | 15 Private Tutors, Y. M. C. A. Language School, Kuling |
| 6 The One Hundred Yard Dash by Students | 16 Chinese Interpreter Teaching Missionary the Language, Tientsin |
| 7 School Boys at Play, Tientsin | 17 Chapel at Kuling |
| 8 Main Building of Anglo-Chinese College | 18 Sanitarium at Kuling |
| 9 London Mission Men's Hospital, Tientsin | 19 International Y. M. C. A. for the Army and Navy, Peking |
| 10 Organizers of W. F. M. S. at Tientsin, 1907 | 20 Pitcher Hall, Peking University |
| | 21 Main Building of Girls' High School, Peking |
| | 22 Men's Methodist Hospital Peking |

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In ordering slides, please give page of catalogue, number of slide and title.

WHAT CHRISTIANITY IS DOING FOR CHINA—(Continued.)

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| 23 Doctor Lowry in Clinic Room of M. E. Hospital | 35 Students of Soochow University |
| 24 Looking Down Filial Piety Alley to the Entrance of Methodist Compound | 36 General View of Soochow Compound |
| 25 Methodist Episcopal Compound, Peking | 37 Partial View of Buildings and Canal |
| 26 Buying Water at the Methodist Well, Peking | 38 Soochow University Building |
| 27 Methodist Publishing House, Shanghai | 39 Nankin Mission Chapel, Christian Church |
| 28 Methodist District Missionary Starting on a Trip to the Country | 40 Gateway to Girls' School |
| 29 Front of Mission Street Chapel, Peking | 41 Girls' School, Nankin |
| 30 Asbury M. E. Church, Peking | 42 Boys' School, Nankin |
| 31 Presbyterian Girls' School, Pao Ting Fu | 43 Teachers' House, Nankin |
| 32 Presbyterian Church, Pao Ting Fu | 44 Centenary Mission Conference, 1907, Shanghai |
| 33 Presbyterian Boys' School, Pao Ting Fu | 45 Double Y. M. C. A. Residence, Shanghai |
| 34 Presbyterian Mission Residence, Pao Ting Fu | 46 National Conference Y. M. C. A., 1907 |
| | 47 Matting Tent in Which Convention was Held |
| | 48 Chinese Secretaries, Y. M. C. A. |
| | 49 Community Residences, Shanghai |
| | 50 Some Noble Missionary Martyrs of 1900 |

SERMON ON THE MOUNT

24 Slides with Reading. Price: 40c Plain; 80c Colored.

- | | |
|--|---|
| 1 Scripture Reading | 14 When thou prayest |
| 2 Mount of the Beatitudes | 15 Be not as the hypocrites |
| 3 Blessed are the Poor in Spirit | 16 Lay not up for yourself |
| 4 Blessed are They that Mourn | 17 Take no thought for your life |
| 5 Blessed are the Meek | 18 Judge not, that ye be not judged |
| 6 Blessed are the Pure in Heart | 19 If his son ask bread |
| 7 Blessed are they that are Persecuted | 20 Enter ye in at the straight gate |
| 8 Ye are the Salt of the Earth | 21 Not every one that sayeth unto me |
| 9 Ye are the Light of the World | 22 Depart from me ye that work iniquity |
| 10 Wherefore, if thou bring thy gift | 23 House built upon a rock |
| 11 If ye love them which love you | 24 House built upon the sand |
| 12 That thine alms may be in secret | |
| 13 For they love to pray | |

THE LORD'S PRAYER

- | | |
|--|---|
| 1 "Our Father which art in heaven" | 5 "Lead us not into temptation" |
| 2 "Thy will be done on earth as it is in heaven" | 6 "Deliver us from evil" |
| 3 "Give us this day our daily bread" | 7 "Thine is the kingdom, and the power, and the glory, forever, Amen" |
| 4 "Forgive us our debts as we forgive our debtors" | |

See Index to Slides at End of Catalogue.

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PERSIA, ITS SCENERY, LIFE, PEOPLE AND RELIGION, With Lecture.

Are presented by Mrs. L. C. Van Hook, missionary in Persia, possessing a knowledge of the country and its people, their language, customs, habits and religions, which enables her to speak with authority and impart information which cannot be gathered from encyclopedias or culled from the works of a traveller passing rapidly through an unknown land.

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INDIA, with Lecture.

Rev. J. T. Ladd, a traveler in India, has selected a choice set of views representing scenes of interest in that distant land, and prepared a lecture to accompany them, written as only an eye witness can write. The views comprise one of the most attractive series in our extensive stock.

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| 20 Modes of Travel, Bullock Cart | 46 The Palace, Pearl Mosque, Outside, Agra |
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| 23 Car of Juggernaut | 49 Taj-Mahal, Agra |
| 24 Temple and Ghats | 50 Taj-Mahal, Agra |
| 25 The Dashasomedh Ghat | |
| 26 Sacred Cow | |

AFRICA

61 Slides with Lecture. 40c Plain; 80c Colored.

- 1 Map of Africa
- 2 Bulu boys in bush, with clubs and muskets
- 3 Trumpets, Ivory arm ornament and Medicine Horn
- 4 Company of Bulu People with guns and spears
- 5 Large war knife and two small knives
- 6 Evina Minko, great Esa Koi Chief. He had 80 wives
- 7 Evina Minko on a visiting tour with a few wives
- 8 Village street
- 9 Bitye Vetolo with Necklace, a great chief, and Evina, his half-brother, also a chief
- 10 Wrestling match
- 11 Women coming from garden with vegetables
- 12 Women coming from bush with firewood
- 13 Necklace of Seeds
- 14 Necklace of Dog Teeth
- 15 Necklace of Leopard Teeth
- 16 Necklace of Antelope Feet
- 17 Street concert
- 18 Musical instrument
- 19 Native boys under an umbrella
- 20 Street scene, men beating a big drum
- 21 Bulu boys of four tribes
- 22 Factory of German trade
- 23 German trader, native helper and tusks
- 24 Rev. M. Fraser
- 25 View over Elat Street with missions in sight
- 26 View toward south from Elat mission station
- 27 Residence of missionaries at Elat
- 28 Bulu boys near mission house
- 29 Lady caller at station
- 30 Public house with church and school house in rear
- 31 School at Elat
- 32 School boy taking sun bath
- 33 Hospital at Elat Station
- 34 Student who was neither tardy nor absent for a year
- 35 Rev. C. W. McCleary
- 36 Rev. McCleary's personal boy and pet monkey
- 37 Mr. Fraser and boy
- 38 Mr. Fraser's personal boy
- 39 Mvondo Ntimban, and family, great chief
- 40 Mvondo Ntimban, one wife and some sons
- 41 Mvondo Ntimban and one of his 70 wives
- 42 Mvondo Ntimban first time he wore European clothes
- 43 Deceased Mvondo's personal effects
- 44 Meeting to discuss killing
- 45 Another meeting to discuss killing
- 46 Witch Doctor sprinkling town with medicine
- 47 Great Chief Nto Ze, pleading for many to be slain
- 48 Medicine man of "So" society, Witch Doctor
- 49 Image venerated by "So" society
- 50 Placing hands on goat to be killed
- 51 Medicine man killing the victim
- 52 Butts of plantation and pots of water
- 53 Women waiting, missionaries watching
- 54 Goat being dipped
- 55 Women waiting for bleeding goat
- 56 Sabbath congregation
- 57 Charter members of a church
- 58 Our Christian cook
- 59 School boys who assisted in translation
- 60 Christian man and wife
- 61 Corisco Presbytery of Africa mission

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THROUGH THE CAUCASUS TO ST. PETERSBURG.
With Lecture.

The beautiful Provinces of Trans Caucasia, with its grand mountain scenery, picturesque nationalities and classic associations, and Cis Caucasia with its mineral springs and fashionable resorts have been little explored by American tourists. While distance, added to the difficulties of traveling, continue to keep them comparatively unknown regions, a trip in imagination will be found intensely interesting, under the guidance of Mrs. L. C. Van Hook, who has traveled extensively in these delightful portions of Russia, and who furnishes pictures gathered on the spot.

- 1 Batoum
- 2 Harbor of Batoum
- 3 Armenians in Mountaineer's Dress
- 4 Armenian Women of Batoum in Street Dress
- 5 Armenian Women of Batoum in House Dress
- 6 Mt. Ararat, group of Camels in foreground.
- 7 Mt. Ararat (more distant view)
- 8 Monastery of Etchmiadzin
- 9 Armenian High Priest
- 10 Ooch Kelesia (three churches) near Etchmiadzin
- 11 Armenian Princess.
- 12 City of Tiflis
- 13 Tiflis and river Kur.
- 14 Tiflis and Ruins of old Fortress
- 15 Tiflis and Hanging Houses
- 16 Along the River at Tiflis.
- 17 Molokani
- 18 Armenian Women of Circassia in House Dress
- 19 Beggars
- 20 Russian Troika
- 21 Ananir
- 22 Pasanum
- 23 Church at Pasanum
- 24 Kobe
- 25 Ascent of Mountain, showing Zig zag
- 26 Glacier, Caucasus Mountain
- 27 Mount Kasbek
- 28 Mount Kasbek (where tradition says Prometheus was bound)
- 29 Scene in Darial Pass
- 30 Darial Fort
- 31 Close view of Fort Darial
- 32 Bridge in Darial Pass, Caucasus Mountain
- 33 South Entrance to Darial Pass
- 34 Balta
- 35 Vladikavkaz
- 36 Migration of Asylots
- 37 Group of Circassians
- 38 Circassian family
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- 40 Badkhi
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- 42 Drilling Camp in and Fort at Badkhi
- 43 Drilling Camp and Drilling
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- 59 Drilling Camp and Drilling
- 60 Drilling Camp and Drilling

THE NOBLE ARMY OF MARTYRS IN CHINA.

With Lecture by C. H. Case.

"Slain for the word of God and the testimony which they held."—Rev. 6:9.

The ferocious cruelty of the Boxers, inspired and encouraged by the wicked and deceitful Empress Dowager of China; and the splendid heroism and faithfulness of the missionaries and native Chinese Christians has never been surpassed in the history of the world. Over two hundred missionaries and many thousands of native Chinese Christians were murdered in the most cruel manner that fiendish minds could devise.

"They were tortured, not accepting deliverance, that they might obtain a better resurrection. They had trials of cruel mockings and scourgings, yea, moreover, of bonds and imprisonment; they were stoned, were slain with swords; they wandered about in sheep skins and goat skins; being destitute, afflicted, tormented; of whom the world was not worthy; they wandered in deserts, and in mountains, and in dens and caves of the earth."

Mr. Charles H. Case has had a long experience in promoting missionary work and a personal acquaintance with many of the martyrs. In order that he might bring their "great sacrifice" in a more real and vivid way before the public he has prepared a series of lantern slides with lecture. Many of the martyred ones had been in his home before they went to China, and some of the survivors of the siege have been at his table since their return to their own land. This has enabled Mr. Case to present many interesting facts and traits of character which would otherwise have been left out of a descriptive lecture.

- | | |
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| 1 Blessed are they that do His commandment | 15 Mr. and Mrs. Sin Ching Lang |
| 2 Hymn—"Ye Christian Heralds go proclaim." | 16 Rev. Gow Jui |
| 3 Bankers in Tsun Tsun | 17 Missionary Home for Women at Pekin |
| 4 Historical Archway at Fen Chopi | 18 Woman's Home on hills northwest of Pekin |
| 5 Official Court Yard in Show Yung | 19 Girls' school at Kalgan |
| 6 Tower of the Great Bell | 20 Mrs. Chang and Mr. Teni |
| 7 A native Chinese teacher at Pekin | 21 Group of Martyrs |
| 8 A native teacher reduced to poverty by the opium habit | 22 Missionary fugitives from Kalgan, North China |
| 9 Mr. Wang | 23 Their Caravan Crossing Asia |
| 10 Native school started by Mrs. Ament | 24 Map of Siege of Pekin |
| 11 Native school, different view | 25 British Legation Gate Way |
| 12 Bridgman school, Pekin | 26 Fortified Bridge on Legation Street |
| 13 Rev. D. Z. Sheffield | 27 First Secretary's house in British Legation |
| 14 Miss Luella Miner | 28. The International Gun "Our Betsy" |

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| 29 Gate way of American Legation | 54 Rev. George L. Williams, Martyr |
| 30 Scene just back of American Legation | 55 Mr. and Mrs. Williams at the door of their home at Taiku |
| 31 Improvised stand for guard of the American Marines | 56 Mr. and Mrs. Williams, Mrs. Clapp, Mr. and Mrs. Stokes, Miss French |
| 32 The last mule led forth for slaughter | 57 Three Children of Mr. Williams |
| 33 Hurrah, Hurrah, the relief has come | 58 A souvenir sent to Mr. and Mrs. Williams in January, 1889 |
| 34 Miss Sheffield | 59 Mr. Clapp and Class of Native helpers |
| 35 The two Miss Wykoffs | 60 Rev. Dwight H. Clapp of Taiku |
| 36 Miss Nellie Russell | 61 Mrs. Mark J. Clapp |
| 37 Miss Grace Newton and Miss Gowens of Presbyterian school, Pekin | 62 Rev. Charles J. Price |
| 38 Their school in Pekin | 63 Mrs. Price |
| 39 Mr. Whiting and Mr. Wherry | 64 Florence Price |
| 40 Minister E. H. Conger | 65 Rev. Ernest R. Atwater |
| 41 Rev. William S. Ament | 66 Children of Rev. and Mrs. Atwater |
| 42 Presbyterian Christian helpers who went through the siege | 67 Mrs. Eva J. Price and Mrs. McConnell |
| 43 Mr. Ament's boy or Beggar boy | 68 Group of Missionaries |
| 44 The only three boys who brought messages through | 69 Rev. Francis W. Davis |
| 45 Native Christians in conference at Tai Yuan-fu | 70 Sons of Mrs. Davis |
| 46 Rev. Henry Porter, D. D. M. D. | 71 Mrs. Davis, her school girls and native helpers |
| 47 Miss Mary Porter | 72 Mr. and Mrs. Dryer, of China Inland Mission |
| 48 The Governor of Shansi | 73 Mr. and Mrs. Pigott, Dr. and Mrs. Edwards, Miss Bowen and their children |
| 49 Hymn "When I survey the wondrous cross." | 74 Miss Edith A. Smith |
| 50 Deacon Lin, Mother, Wife, Son and Daughter | 75 American missionaries imprisoned in the Chinese prison |
| 51 A Chinese Woman and Grand Child | 76 Mrs. Mary A. Smith |
| 52 Group of Martyred Missionaries | 77 Mr. and Mrs. Smith |
| 53 Children of the Shansi Band | 78 Mrs. Smith |
| | 80 Gardens of Peking Tombakury |

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To protect ourselves from loss, we must insist that when goods are ordered sent C. O. D., sufficient money accompany the order to pay express charges both ways. When telegraphing, deposit money with agent of express company by which goods are to be shipped, and have him wire us the order, stating amount of money deposited

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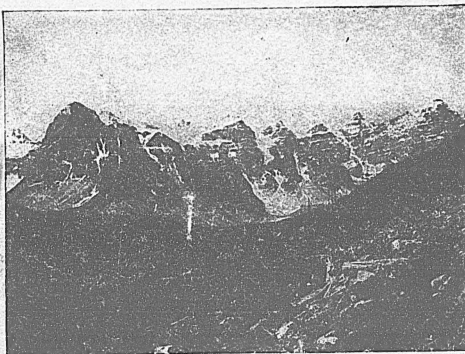
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